



A · I · A

March 1961

Journal

OF THE AMERICAN INSTITUTE OF ARCHITECTS



U R B A N D E S I G N

Western Electric Distributing House
Arlington, Virginia



Vina-Lux® floors serve **Western Electric**

More and more architects across the nation are specifying Vina-Lux vinyl asbestos tile because . . .

- ▲ It's an honest product skillfully made by men dedicated to quality.
- ▲ It's a vinyl flooring reinforced with asbestos fiber — stable, durable and attractive.
- ▲ It's available throughout the United States through responsible outlets.
- ▲ It's made by a company earnestly trying to serve the architect with constantly improved products that solve architectural floor problems.
- ▲ Finally, Vina-Lux performance is guaranteed by its maker.

For complete specification data and color chart, consult Sweet's Architectural File or write us.



AZROCK FLOOR PRODUCTS DIVISION

Specialists in the manufacture of vinyl asbestos tile and asphalt tile flooring

UVALDE ROCK ASPHALT CO. • 592A FRONT BANK BLDG. • SAN ANTONIO, TEXAS





Architects: Harrison & Abramovitz & Harris
 General Contractors: George A. Fuller Company and John Lowry, Inc.
 Marble Contractor: John F. McGowan Marble Co.



MARBLE...*here's how it saves money in commercial buildings*

Marble's beauty alone may be justification enough for its use in commercial buildings, but the economy it affords is considered equally important by many architects.

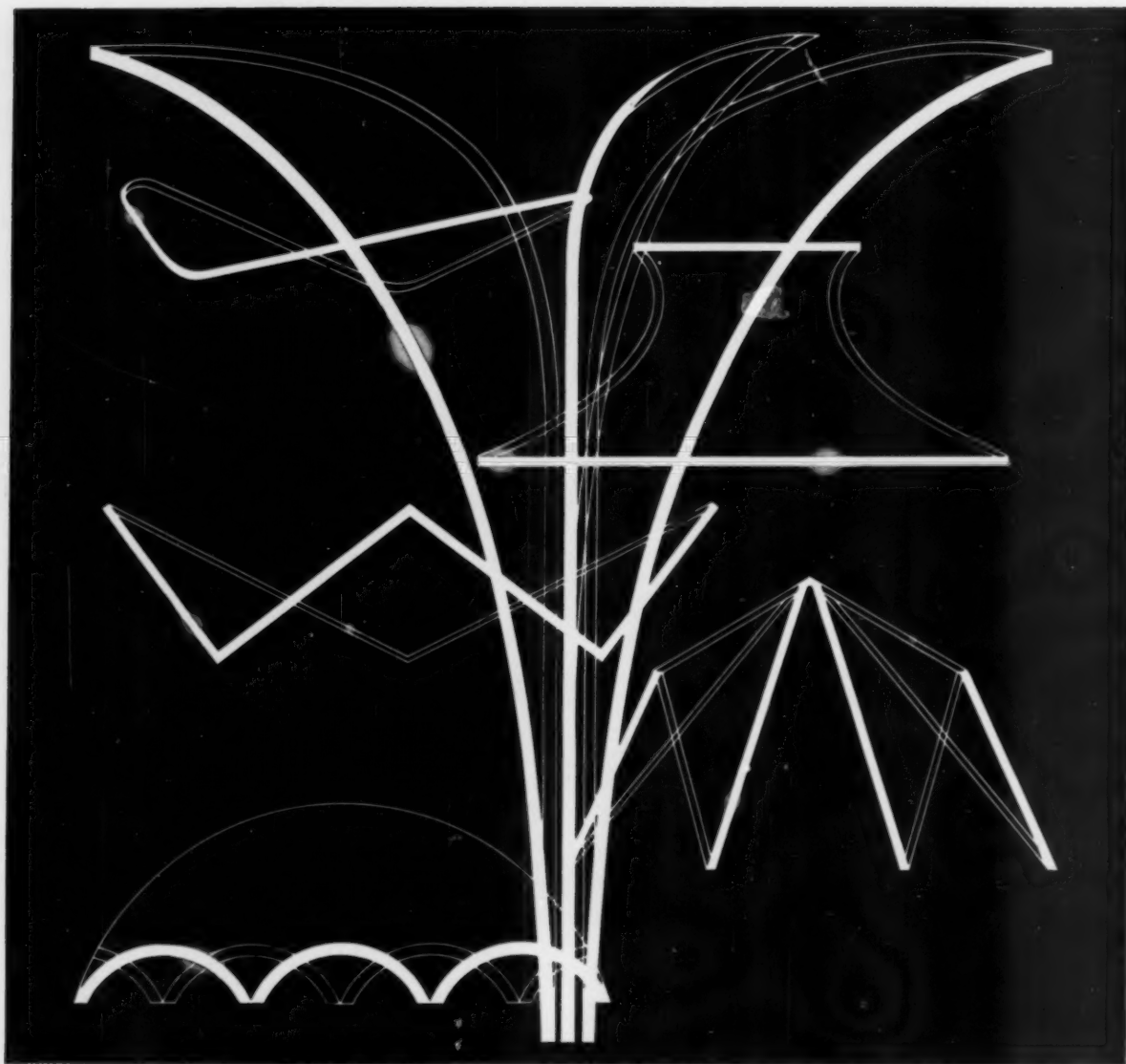
Such is the case with Rockefeller Center's new 48 story Time & Life Building. Here Vermarco statuary marble lends striking beauty to outstanding design at an initial cost only slightly greater than that for less attractive and less durable materials. And Vermarco marble will more than make up for its additional cost, because it will require remarkably little maintenance as it continues to endow this building with distinctive beauty.

Vermarco marble offers you this same combination of lasting beauty and economy. Write today for illustrated literature.

VERMONT MARBLE CO.
 PROCTOR • VERMONT

SALES OFFICES: BOSTON, CHICAGO, CLEVELAND, DALLAS, DETROIT; DETROIT MARBLE CO., HOUSTON, KNOXVILLE; GRAY KNOX MARBLE CO., PHILADELPHIA, LOS ANGELES, NEW YORK, SAN FRANCISCO, WASHINGTON, D. C. • IN CANADA: ONTARIO MARBLE COMPANY, LIMITED, TORONTO AND PETERBOROUGH, ONTARIO. CONTINENTAL MARBLE CO., LTD., VANCOUVER, B. C.





GLASS as a creative tool

From glass, the architect can create new forms, new textures and new colors in a building. Glass offers new avenues of expression to the creative designer. But glass is as functional as it is beautiful. It has superior corrosion resistance. It defies harsh chemical or industrial atmospheres, so what is new today will look just as new for generations. Glass can insulate, in the hottest or coldest climates, and filter or admit the brightest sunlight. These are the tools the designer works with when he builds with glass.

Pittsburgh Plate Glass Company offers to the architect the services of a trained staff of Architectural Representatives. These men are entirely familiar with the many uses of glass as it applies to building. They are also constantly abreast of the many new uses of glass being developed by PPG. One of our Architectural Representatives will soon be calling on you, to see if there is any way he can work with you in the bright new world of glass architecture. (See Sweet's Architectural File—Section 7/a/PI.)



Pittsburgh Plate Glass Company

Paints • Glass • Chemicals • Fiber Glass
In Canada: Canadian Pittsburgh Industries Limited

EDITOR

Joseph Watterson, AIA

ASSISTANT EDITOR

N. Carl Barefoot, Jr

TECHNICAL EDITOR

Eric Pawley, AIA

ADVERTISING MANAGER

Mary H. Ranta

ART DIRECTOR

Wolf Von Eckardt

ART ASSISTANT

Marilyn Smoot

CIRCULATION ASSISTANT

Margie Wynn

SECRETARY

Janet R. Williams

The Journal of The American Institute of Architects, official organ of the Institute, is published monthly at The Octagon, 1735 New York Avenue, N.W., Washington 6, D. C. Editor: Joseph Watterson. Subscription in the United States, its possessions, and Canada, \$4 a year in advance; elsewhere, \$5.50 a year. Chapter Associate members, \$2.00; Students, \$2.00, Members of Art Museums, Associations, etc., \$2.00 (by special group arrangement). Single copies 50¢. Copyright, 1961 by The American Institute of Architects. Second class postage paid at Washington, D. C. Change of Address: Notify The Octagon, giving both old and new addresses. Allow four weeks for change • The official address of the Institute as a N. Y. Corporation: 115 E. 40th Street, New York, N. Y. • The Producers' Council affiliated with AIA, 2029 K Street, N. W., Washington 6, D. C. • Opinions expressed by contributors to the Journal are not necessarily those of the AIA.

VOLUME XXXV, NO. 3

MARCH 1961



- 6 Letters to the Editor
- 12 News
- THE RESPONSIBILITY OF THE ARCHITECT
- 30 Philip Will, Jr, FAIA: The Challenge of Urban Design
- 31 Clarence S. Stein, FAIA: Communities for the Good Life
- 31 Edmund N. Bacon: Designing Urban America
- OBJECTIVES
- 36 Catherine Bauer Wurster: Architecture and the Cityscape
- 41 Grady Clay: The Necessities of Open Urban Space
- 48 Leonard J. Duhl, MD: Urban Design and Mental Health
- 53 Walter McQuade, AIA: Visual Quality of Cities
- 56 Harry M. Weese, AIA: Random Thoughts on Architectural Controls and Their Effects on Cities
- THE ROLE OF THE ARCHITECT
- 62 Carl Feiss, AIA: The Dramatic Experiment in Architectural and Planning Education
- 68 Robert Wrigley, Jr., FAIA: Daniel H. Burnham
- 74 Chloethiel Woodard Smith, FAIA: Cities in Search of Form
- 80 Henry S. Churchill, FAIA: Gray Areas of Design
- 85 Charles A. Blessing, AIA, AIP: The Architect and the Planner
- 91 Kenneth W. Brooks, AIA: The Architect's Role in the Small City
- 93 Arch R. Winter, AIA, AIP: The Architect-Planner As City Designer
- THE ROLE OF GOVERNMENT AND PRIVATE ENTERPRISE
- 98 Julian E. Berla, FAIA: The Department of Urban Affairs
- 100 W. C. Dutton, Jr: Federal and State Aid as Related to Planning
- ACCOMPLISHMENT ABROAD
- 104 Sibyl Moholy-Nagy: New Cities of the Twentieth Century
- 110 Frederick Gibberd, CBE, FRIBA, MTPI, FILA: New Towns in Britain

THE INSTITUTE

- 116 Philip Will, Jr, FAIA: The State of the Profession
- 119 Reinhold Melander, AIA: National Council of Architectural Registration Boards
- 129 Calendar, Necrology
- 132 Corporate Members

THE COVER

A city street photographed by Martha McM. Roberts is integrated into Wolf von Eckardt's design for this month's special urban planning issue.



THE AMERICAN INSTITUTE OF ARCHITECTS

Board of Directors

Officers (Terms expire 1961)

President
First Vice President
Second Vice President
Secretary
Treasurer

Executive Director

Regional Directors (Terms expire 1961)

North Central District
Western Mountain District
New York District
New England District

(Terms expire 1962)

Middle Atlantic District
Great Lakes District
Gulf States District
Northwest District
South Atlantic District

(Terms expire 1963)

Central States District
Florida District
California District
Texas District

*Philip Will, Jr, FAIA, 309 West Jackson Blvd., Chicago 6, Ill.
Henry L. Wright, FAIA, 1125 W. 6th Street, Los Angeles 17, Calif.
James M. Hunter, FAIA, 1126 Spruce Street, Boulder, Calif.
*J. Roy Carroll, Jr, FAIA, 6 Penn Center Plaza, Philadelphia 3, Pa.
*Raymond S. Kastendieck, FAIA, 128 Glen Park Ave., Gary, Indiana
William H. Scheick, AIA

*Harold T. Spitznagel, FAIA, 1800 S. Summit Ave., Sioux Falls, S. D.
Frederic H. Porter, AIA, 1009 E. Lincolnway, Cheyenne, Wyo.
Trevor W. Rogers, AIA, 3491 Delaware Avenue, Kenmore, N. Y.
Alonzo J. Harriman, AIA, 292 Court Street, Auburn, Maine

Daniel A. Hopper, Jr, AIA, 1000 Springfield Ave., Irvington, N. J.
Linn Smith, AIA, 894 South Adams Rd., Birmingham, Mich.
*Clinton E. Brush, III, AIA, 1719 West End Ave., Nashville, Tenn.
Harry C. Weller, AIA, Washington State College, Pullman, Wash.
Arthur Gould Odell, Jr, FAIA, 102 West Trade St., Charlotte, N. C.

Oswald H. Thorson, AIA, 219 Waterloo Bldg., Waterloo, Iowa
Robert M. Little, FAIA, 2180 Brickell Ave., Miami, Florida
Malcolm D. Reynolds, FAIA, 916 Kearny St., San Francisco, Calif.
**Reginald Roberts, AIA, 2600 N. McCullough Ave., San Antonio, Texas
*Member of the Executive Committee of The Board
**Alternate Member, Executive Committee of The Board

Headquarters

1735 NEW YORK AVENUE, N.W., WASHINGTON 6, D. C.

Executive Director
Secretary to the Executive Director
Legal Counsel

Consulting Director

Director, Staff Administration
Comptroller
Membership
Personnel
Purchasing Agent

Director, Public Affairs

Editor of the Journal
Assistant Editor of the Journal
Advertising Manager of the Journal
Public Information
Professional Affairs
Art Director
Art Assistant
Exhibit Services

Director, Member Services

Chapter and Student Affairs
Building Information Services
Office Practice Procedure
Research Secretary
Education
Historian
Librarian
Technical Secretary
Consultant on Contract Procedures

William H. Scheick, AIA
Mabel Day
Samuel Spencer
Edmund R. Purves, FAIA
J. Winfield Rankin, Honorary AIA
William G. Wolverton
Florence H. Gervais
Jane Dougherty
Marvin Mayeux
William H. Scheick, AIA (Acting)
Joseph Watterson, AIA
N. Carl Barefoot, Jr
Mary H. Ranta
Wolf Von Eckardt
Polly Shackleton
Wolf Von Eckardt
Marilyn Smoot
Alice Graeme Korff
Theodore W. Dominick, AIA
M. Elliott Carroll, AIA
Robert Berne, AIA
Clinton H. Cowgill, FAIA
Eric Pawley, AIA
Theodore W. Dominick, AIA (Acting)
Henry H. Saylor, FAIA
George E. Pettengill
Robert Berne, AIA (Acting)
William Stanley Parker, FAIA



University of California at Santa Barbara **Pereira & Luckman, A. I. A.**

with this important new design

*you now have a new standard in
detailing storefront aluminum...*



Acme Metal Molding Company is proud to present its "880" Series of flush glazed snap together framing tubes... the first entirely new and superior concept in aluminum storefront design since flush glazed tubes were introduced (by Acme).

NO VISIBLE SCREWS An entire storefront now can be installed with no visible screws. Smooth surfaces, unbroken by any screwheads or fasteners, increase the professional perfection of the aluminum framing.

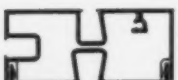
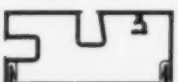
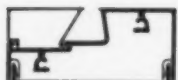
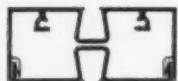
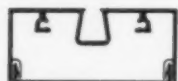
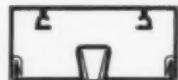
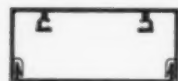
50% FEWER SCREWS REQUIRED This means faster and easier installation, with resultant economies. Glass and metal dealers will appreciate this factor, as well as the client.

GLAZING RECESS FULL 3/4" The full $\frac{3}{4}$ " depth of the glazing recess on all "880" components allows greater glass bite with improved safety and stability of the glass setting, plus greater convenience of installation.

FLUSH GLAZED Flush glazing throughout, with our standard vinyl, completes the simplicity and dignity of the "880" Series system.

EASIER INSTALLATION OF VERTICALS When used as verticals the open design of the tubing and a specially designed clip allow speedy, simple anchoring to floor and ceiling, using either a ram set, lag screws, or other fastening methods. Tools can be handled easily inside the tubing before the face is snapped on. Calking can be applied from inside the tube. Pressure outward establishes a superior watertight joint.

Send the coupon below for complete details.



ACME METAL MOLDING COMPANY

SUBSIDIARY OF NORTHRUP CORPORATION

2222 TRIGGS STREET, LOS ANGELES 22, CALIFORNIA

Altitude 9-1201

Please send full details on Acme's "880" Series of framing tubes.

Company

Address

acme

Letters

Letter to Bendiner

(Ed. Note: Often, an exchange of letters between our authors and persons mentioned in their articles contains a gem or two we like to share. Ned Purves, mentioned in Al Bendiner's article in the January *Journal*, wrote the below letter to our artist-author and received a typical Bendiner reply. We think both of them worthy of publication.)

DEAR AL:

The bit in your article in the January *Journal* on the scarcity of Philadelphians known outside the city limits and in the outlying states has certainly boomed my personal stock in the family circle. I now rate the Big Board. I am thinking of having the paragraph embossed, framed and hung on the wall.

What with the magnanimity of an inflated ego, I now suggest appropriate additional names—the first of which is Alfred Bendiner. There are others, such as Francis Biddle, for instance. Most people now look on him as a Washingtonian. There are two Senators and the Mayor, but I suppose people in public life should be ruled out.

There is a Philadelphia group known in Washington through having participated in Inaugural festivities; namely, the Ferko String Band, a product as Philadelphian as scrapple.

But to be listed with Princess Grace! My head swims.

EDMUND R. PURVES, FAIA

Letter to Purves

DEAR NED:

Thanks for your lovely letter about the Philadelphia article in the *Journal*.

I stand on my choice of Philadelphians known outside, but if I add Biddle, I must go through Cadwalader, Patterson and Morris and Beaux and so on. Those Congressmen you nominate are getting more hammy every time they appear on television. Joe sounds like Charlie McCarthy and Scott looks like De Gaulle and jabs slow. Maybe JK can get somewhere.

We hope you like retirement, but now is the time for all good old men to relax and let it come to us. Who told me about somebody telling Mr Salinger that Kennedy was unfair not to give jobs to all those beautiful girls who screamed for him at every whistle stop and ADA demonstration—or is he going to bring them all to Washington?

AL BENDINER
Philadelphia, Pa.

Thanks a Millon

EDITOR, *Journal of the AIA*:

Three cheers for Henry A. Millon's contribution "History of Architecture—How Useful?" in the December issue. As an old practitioner of this peculiar specialty within an avidly contemporaneous school of architecture, I agree wholeheartedly to his definition of architectural history as "an effort to expand the sum total of our architectural knowledge."

Never mind how "useful" we are if only we can give to the boy from Brooklyn or Los Angeles a visual vocabulary that is based on more than job-specifications, and a reverence for survival—not of the cheapest but the purest. A sense of values, if it is genuine, is indivisible and will assert itself in designing an airport or looking at the gate temple of Zoser. There is immense moral comfort in the demonstrable unity of excellence.

My only objection to Henry Millon's article deals with his disconnected quotations from Zevi's definition of architectural history. If I understand Zevi correctly (and there is always a great danger of deflected meaning in translations), it has always been his intention to gear the entire curriculum of a school to the *idea* of architectural continuity, "true and dynamic" meaning free of falsifying sentimentality and of arbitrary confinements created by "stylistic periods."

The considerable body of Zevi's work is, I think, in complete agreement with Mr Millon's demand for a guiding idea (in his case architecture as space-conditioned), and with the ultimate goal of "developed sensibilities, deep compassion and profound understanding."

It gives me great satisfaction to know that Henry Millon has been added to our small group of architectural historians who do not collect buildings of the past as objects of impartial academic scholarship, but who have never stopped searching for great architecture as catalytic agents—whether they are scholastically approved or not. These catalysts have emerged intact after each new generation has subjected them to the test of their ideal standards, and all we are here to do is to help this—our generation to find theirs.

SIBYL MOHOLY-NAGY
Pratt Institute
Brooklyn, NY

We Take a Bow

EDITOR, *Journal of the AIA*:

With this letter let me express to you my appreciation for the enjoyment which the *Journal* has given to me the past few years as a subscriber. I would certainly miss it should it fail to appear every month.

DORRIS B. TURNER, AIA
El Paso, Texas



WOOD POST

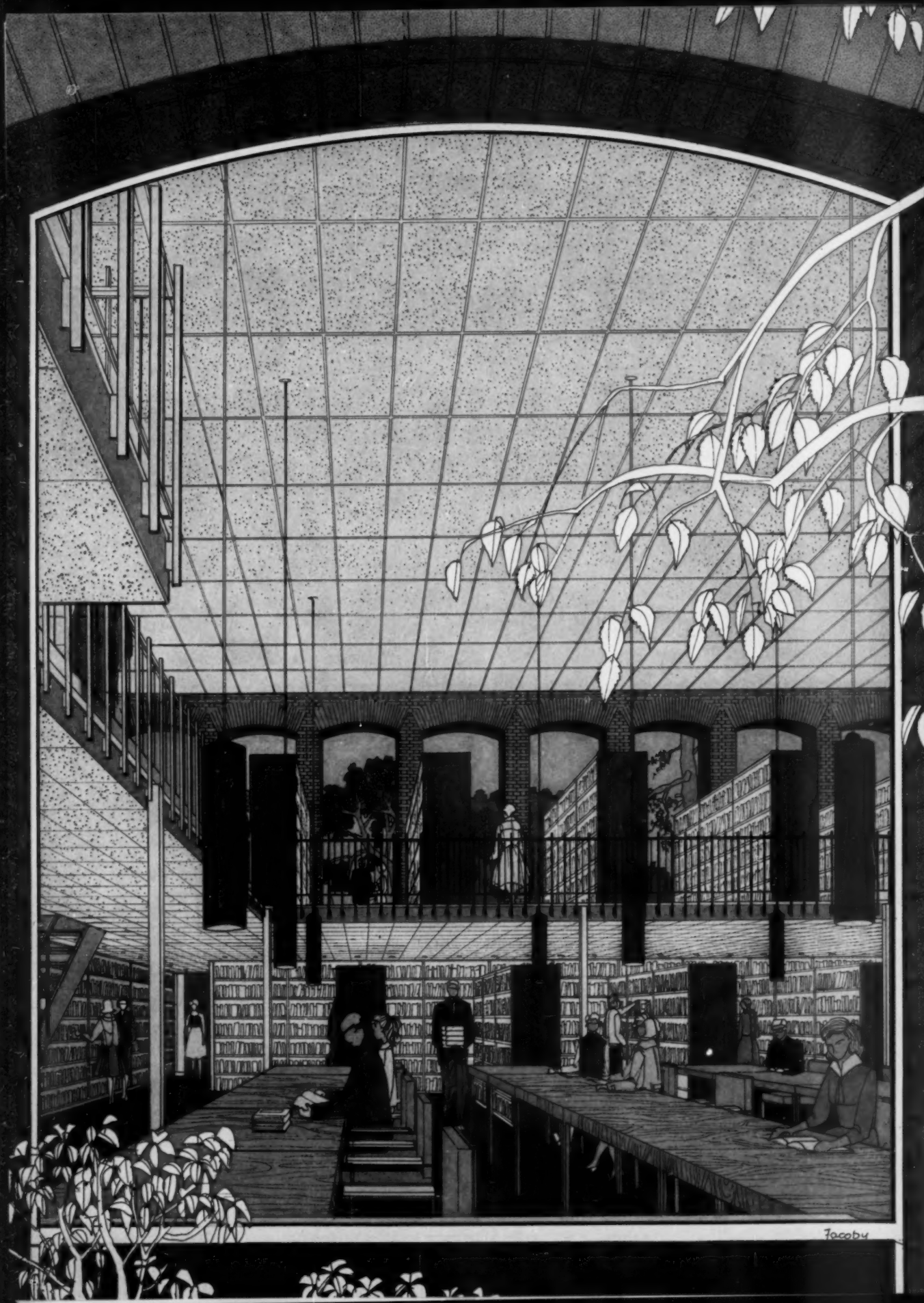
SCULPTURED BY BLUMCRAFT IN HAND RUBBED
OIL FINISH • SEND FOR GENERAL CATALOG M-61



Blumcraft

F P I T T S B U R G H

COPYRIGHT 1961 BY BLUMCRAFT OF PITTSBURGH • 460 MELWOOD ST., PITTSBURGH 13, PENNSYLVANIA



From Armstrong: a giant step in fire-retardant ceilings

**Now, for libraries: two types
of Acoustical Fire Guard—12" x 12" tiles
and new lay-in units**

The main ceiling of the library on the left has the new Acoustical Fire Guard *lay-in* ceiling. The first floor ceiling, which you see just below the mezzanine, is of Acoustical Fire Guard *tile*.

This was the first time-design-rated acoustical tile. Since it was first introduced by Armstrong two years ago, millions of feet have been installed.

The new lay-in system is another great advance in fire-retardant ceilings. Here's why.

Unique New Suspension System

Because of a new type of suspension system, the Armstrong Acoustical Fire Guard lay-in ceiling combines the advantages of an exposed grid system—economy and fast installation—with those of a time-design-rated acoustical ceiling. Here's how the lay-in units work with the specially designed Fire Guard Grid Suspension System* to protect the structural components of a building.

Ceiling Withstands 2000 Degrees

The lay-in unit—because of its composition—can withstand exposure to flames and 2,000-degree heat. The new grid system, designed exclusively to support these units, will resist this same intense heat by allowing its members to expand, thus holding the lay-in units firmly in place. This suspension system is the first to be combined with a lay-in ceiling unit to offer rated fire protection. Both the lay-in unit and the grid system carry the U.L. label.

Underwriters' Laboratories, Inc., has given the Fire Guard lay-in ceiling system a beam protection rating of three hours. Floor-ceiling assemblies combining it with bar joist and slab, as well as with beam and steel floor construction, earned two-hour ratings. In areas which require more protection, Acoustical Fire Guard *tile* can be used. It has U.L. ratings of up to *four* hours.

Cost Low, Savings High


In most cases, the new lay-in ceiling will cost even less than ordinary plaster ceilings on metal lath. And like tile, the new ceiling can save builders up to *two months'* construction time. This means that a building like this library may open two months earlier.

A Choice of Design

The Acoustical Fire Guard lay-in ceiling is now available in both the Classic and Fissured designs. There are two nominal sizes: 24" x 24" x 5/8" and 24" x 48" x 5/8".

For more information about either Acoustical Fire Guard tile or lay-in units, call your Armstrong Acoustical Contractor (he's in the Yellow Pages under "Acoustical Ceilings") or your nearest Armstrong District Office. Or write to Armstrong Cork Company, 4203 Sage Street, Lancaster, Pennsylvania.

* Patent pending

 **Armstrong ACOUSTICAL CEILINGS**

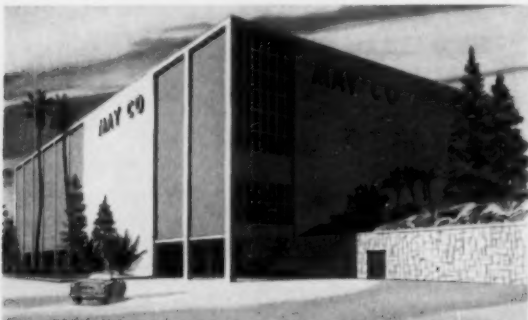
First in fire-retardant acoustical ceilings

Architectural design and
rendering by Helmut Jacoby



PHILIP MORRIS WAREHOUSE, RICHMOND, VIRGINIA: Architect H. C. Baskerville states as the reason for choosing prestressed concrete: "After comparison of a number of framing systems, prestressed proved to be the most economical." Archi-

itects & Consulting Engineers: Baskerville & Son, Hankins & Anderson, Richmond, Virginia; Architect Consultant to the Owner: Ulrich Franzen, A.I.A., New York, N. Y.; Prestressed Concrete Fabricator: **CONCRETE STRUCTURES, INC.**, Richmond, Virginia.



MAY COMPANY SHOPPING CENTER, WEST COVINA: Rockwin Prestressed Concrete Corporation, states, among other reasons for the choice of this method for this \$12,000,000 development: "... long spans with minimum intermediate columns permitting maximum unobstructed areas... low cost and elimination of maintenance." Architect Engineer: A. C. Martin & Associates, Los Angeles; Contractor: T-S Construction Engineers, Inc., Los Angeles; Prestressed Concrete Manufacturer: **ROCKWIN PRESTRESSED CONCRETE CORP.**, Santa Fe Springs, Calif.



MAYFLOWER MOTEL, ATLANTIC CITY: Architect S. L. Malkind states: "In addition to being 25% cheaper than comparative materials, the happy union of prestressed concrete girders and floor beams and concrete columns provides a perfect foil for architectural decoration." This three-tiered motel was designed and built, from ground-breaking to opening, in five months. Architect: Samuel Lewis Malkind, New York, N. Y.; Consulting Engineer: Stresscon Associates, Newark, N. J.; Contractor: Ramat Construction Company, Spring Valley, N. Y.; Fabricator of prestressed elements: **ATLANTIC PRESTRESSED CONCRETE COMPANY**, Subsidiary of Warner Company, Trenton, N. J.

If you're planning to build almost anything First consider the benefits of prestressed concrete construction

**ECONOMY • DURABILITY • FIREPROOF • MAINTENANCE-FREE
DESIGN FLEXIBILITY • ARCHITECTURALLY PLEASING • EASY, FAST
ERECTION • PLANT-CONTROLLED QUALITY • AVAILABLE EVERYWHERE,
NOW • LONG SPANS, BIG BAYS • LOW INSURANCE**

Given here are some current examples of what is being done with prestressed concrete throughout the country. In each case you'll find at least one of the above listed benefits given as the reason for the choice of this method over all types of construction.

In 1948 Roebling placed on the market the first wire and strand made specifically for the purpose of prestressing concrete. Since that time, prestressed concrete construction justifiably has enjoyed an ever-increasing acceptance—for all types of structures—by architects, engineers, contractors, builders and *by the owners and managers who pay for them.*

John A. Roebling's Sons Corporation not only has played a major role in the development and promotion of pre-

stressed concrete, manufacturing the finest wire and strand available, but has compiled a wealth of data on design methods and tensioning details. This knowledge and experience, gained through years of research and practice, is offered to you—whether a mildly interested observer or one intent upon taking immediate advantage of all that prestressed concrete has to offer. We suggest you ask your nearby prestressed concrete fabricator for details or write to Construction Materials, John A. Roebling's Sons Division, Trenton 2, New Jersey.

CONSULT ROEBLING . . . First in the U. S. with prestressing and tensioning elements

ROEBLING

Branch Offices in Principal Cities
John A. Roebling's Sons Division
The Colorado Fuel and Iron Corporation



Just Out!

NEW EDITION of RUBEROID'S

Award-
Winning

BUILT-UP ROOFING CATALOG

Here is the most complete built-up roofing specification manual available in the industry ... a new, up-to-the-minute 44-page edition of Ruberoid's Built-Up Roofing Catalog. Make sure you have a copy handy.



Gives complete up-to-date specifications for Ruberoid's line of quality roofing materials used over:

FLAT non-nailable deck

FLAT nailable deck

FLAT light-weight poured deck

FLAT wood fiber deck

STEEP non-nailable deck

STEEP approved roof insulation

Also:

Ruberoid Flashtite flashings (cover a wide range of specifications to meet almost every conceivable condition)

Construction details

Application recommendations

The new Ruberoid Built-Up Roofing Catalog is available in the 1961 Sweets Files. Or, write for a free copy to: The RUBEROID Co., P. O. Box 129, New York 46, N. Y.

RUBEROID

News

The Next Phase in Architecture

On March 20, the School of Architecture of Columbia University will launch what has been called the most ambitious series of architectural re-examinations ever conducted by a college or university. Called "The Next Phase in Architecture," the program, through a series of lectures and panels, will critically re-examine the main sources of contemporary architecture, the central issues facing architects today and will issue a call for the formulation of principles and perspectives for the future.

With the exception of dinners honoring some of the speakers, the entire series of lectures is free of charge, and will offer architects visiting New York a once-in-a-lifetime opportunity to hear many of architecture's great men. Walter Gropius, Mies van der Rohe and LeCorbusier have already given the University assurances that they will participate in the series.

PROGRAM

CYCLE 1

Monday March 20, 1961

TO BUILD A FUTURE WORTHY OF THE PAST

Introduction: Dr Grayson Kirk, President, Columbia University

The Next Phase: Conformity, Chaos or Continuity? Charles R. Colbert, Dean, School of Architecture, Columbia University

Avant-gardes True and False: Cul-de-Sac or Open End? Professor Henry-Russell Hitchcock, Smith College

Tuesday March 21, 1961

Convocation in Honor of Walter Gropius—Discourse by Dr Gropius

CYCLE 2

Thursday March 23, 1961

EDUCATION FOR DESIGN—WHAT TO TEACH AND HOW? Chairman: Dean James Van Derpool, School of Architecture, Columbia University

The Taliesin Doctrine of Head and Hand (to be announced)

Mies van der Rohe and Architectural Education George Danforth, Dean, School of Architecture, Illinois Institute of Technology, Chicago

What the Bauhaus Taught: Obsolete or Viable?

Wolf von Eckhardt, Public Information Officer, American Institute of Architects, Washington

Academic vs. Vocational Training: Is a New Synthesis Possible? Professor Esmond Shaw, Head, Department of Architecture, Cooper Union

Monday April 3, 1961

Convocation in honor of Ludwig Mies van der Rohe—Discourse by Dr Mies van der Rohe

CYCLE 3

Tuesday April 4, 1961

THE FUTURE OF THE SKYSCRAPER: SULLIVAN'S "TALLBUILDING, ESTHETICALLY CONSIDERED" Chairman: Douglas Haskell, Editor, *Architectural Forum*

LeCorbusier's "Modulor" as Organizer of the Skyscraper Facade Dr Rudolph Wittkower, Head, Department of Fine Arts and Archaeology, Columbia University

Wrightian Approaches to the Tall Building: Is "Organicism" Obsolete? Professor Grant Manson, School of Architecture, University of Pennsylvania

Mies' Platonic Palaces: Habitat for American Cosmopolites (to be announced)

The Social Implications of the Tall Buildings of Wright, Gropius, Mies and LeCorbusier Henry S. Churchill, Architect and Planner, Philadelphia

CYCLE 4

Thursday April 6, 1961

THE CITY: DOOMED OR DOMINANT FACTOR IN OUR FUTURE? Chairman: Louis Kahn, Architect, Philadelphia

Future Potentials of LeCorbusier's "Skyscraper-Studded Park" Dr Harry A. Anthony, Head, Urban Planning Department, School of Architecture, Columbia University

Broad-Acre City: Middle-Class Utopia Reconsidered Professor George R. Collins, Department of Fine Arts and Archaeology, Columbia University

The Cityscape after Mies: Cartesian or Humane? Professor Reginald Malcomson, School of Architecture, Illinois Institute of Technology, Chicago

CYCLE 5

Thursday April 13, 1961

THE HOUSE FOR THE MODERN FAMILY: URBAN TOWERS OR SUBURBAN IDYLLS? Chairman: Olindo Grossi, Dean, School of Architecture, Pratt Institute

(Continued on p. 14)



waterproof K-LATH

**really
lasts
forever!**



When you specify waterproof paperbacked K-LATH you can be sure it will last forever, because K-LATH is made of **galvanized** (not painted) heavy gauge electrically welded wire.

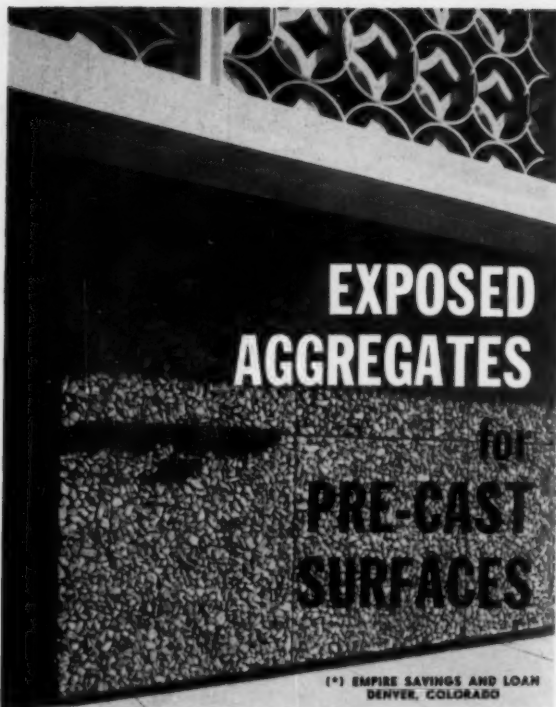
Stucco-Rite for exterior walls and Aqua K-LATH for backing for tubs, showers and stone veneer. Both are self-furred, each applies mechanically faster, and is 75% stronger.

The best architecture needs the best materials . . . Specify K-LATH . . . the best lathing material available . . . yet it costs no more.

K-LATH is approved by the Uniform Code, State, County, Federal Government Building and Safety Departments.

Factories: Monrovia, California
San Francisco, California • New Orleans, Louisiana
Sold through building materials dealers and distributors.





Successful use of this finish requires aggregates on which architects may rely for color, for structural and bonding strength and for impermeability.

The cost of exposed aggregate is but a small percentage of the cost per square foot of the finished product. Still, it is just as important to specify clearly what aggregates the architect is entitled to have in the work, as it is to see that the work is done by reliable manufacturers.

Colonna and Company of Colorado has been crushing Suprema Aggregates in the heart of the Colorado Rockies for 25 years. For the past 7 years it has specialized in crushing the following:

Suprema Flamingo Quartz
Suprema Siskin Green
Suprema Black Obsidian
Suprema Milky White
Suprema Blue Granite
Suprema Pink Granite
Suprema Light Gray Granite

Recent installations in which Suprema Exposed Aggregates have been used are:

(*) Empire Savings and Loan, Denver, Colorado
Architect: Ray H. Ervin & Assoc., Denver, Colorado
Mfg. by: Mack Pre-Cast Products Co.,
Adams City, Colorado
Aggregate: Suprema (oversize) Green Quartz
Wayne State University, College of Education,
Detroit, Mich.
Architect: Minoru Yamasaki & Associates,
Birmingham, Mich.
Mfg. by: Aggregate Surfaces, Inc., Dearborn, Mich.

For further information and samples, write to:

COLONNA & COMPANY OF COLORADO, INC.
CANON CITY, COLORADO

News (Continued)

The Socially-Disciplined Housing of Walter Gropius Professor Serge Chermayeff, Graduate School of Design, Harvard University

Wrightian Concepts of Domestic Amenity and Grace (to be announced)

LeCorbusier's Utopian Spectrum: Villa, Townhouse, and "Unité" Professor Ernesto Rogers, Architect and Editor of *Casabella*, Milan

Mies' Puritanical Elegance: Feasible Formula for the Future? (to be announced)

Monday April 24, 1961

Convocation in honor of LeCorbusier—Discourse by Dr LeCorbusier

CYCLE 6

Tuesday April 25, 1961

INTEGRATION OF ARCHITECTURE AND THE PLASTIC ARTS: IS A COMMON ESTHETIC ESSENTIAL TO "GREAT" PERIODS OF DEVELOPMENT? Chairman: Professor Carroll Meeks, School of Fine Arts, Yale University

Wright's Esthetic Hierarchy: The Subordinate Role of the Artist Dr Dmitri Tselos, School of Fine Arts, University of Minnesota

The Gropius Theory: Architecture as the Anonymous Container Thomas Creighton, Editor, *Progressive Architecture*, New York

Corbusian Trinity: Architect-Painter-Sculptor in One James Johnson Sweeney, Author and Critic, New York

Modern Architecture, Modern Art, and the Doctrine of Less is More (to be announced)

CYCLE 7

Wednesday April 26, 1961

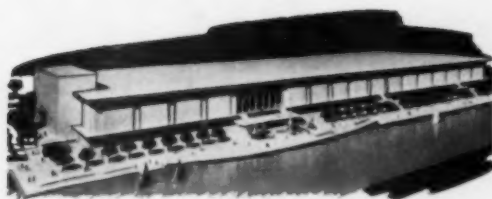
THE ESTHETIC EXPRESSION OF MODERN TECHNOLOGY Chairman: Charles R. Colbert, Dean, School of Architecture, Columbia University

LeCorbusier and the Image of Modern Man Dr José Sert, Dean, Graduate School of Design, Harvard University

The Bauhaus Approach: Can It Serve The "Second Machine Age?" Professor Gerhardt Kallmann, School of Architecture, Columbia University

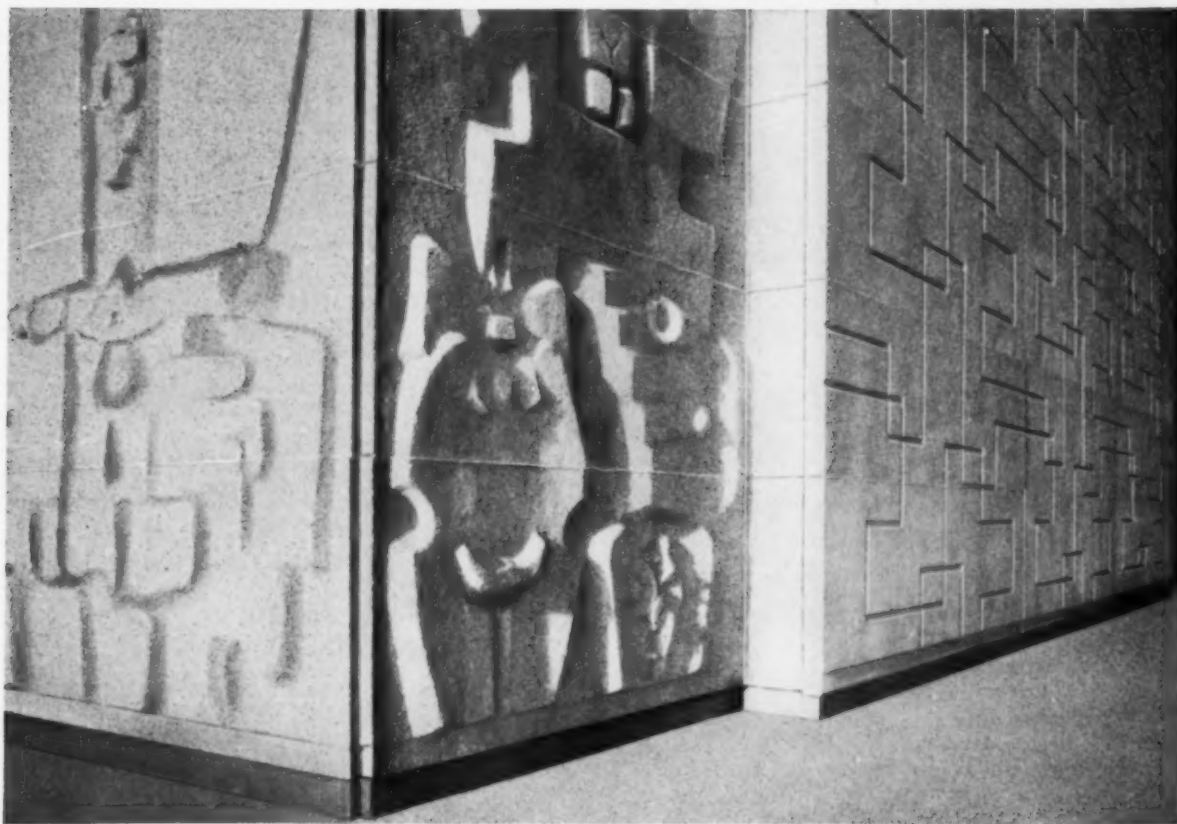
(Continued on p. 16)

The **CONCRETE**



CURTAIN WALLS

of McCormick Place—new \$34,000,000 exposition center on Chicago's lakefront—were made of Trinity White portland cement and exposed white aggregate



(Top) Model of McCormick Place as seen from Lake Michigan. (Above) Close-up of the sculptured concrete panels

McCormick Place is one of the largest concrete structures in the world—three blocks long by a block wide and high as a ten-story building . . . 2,010 curtain wall panels made of Trinity White and white aggregate were used. Sculptured panel designs by Constantine Nivola.

Shaw Metz &
Associates,
Architects;

American-Marietta Co.,
Concrete Products
Division,
Manufacturer.

Trinity White
PORTLAND CEMENT

A Product of
General Portland Cement Co.
Chicago • Chattanooga • Dallas • Fort Worth
Houston • Fredonia, Kansas • Jackson,
Michigan • Tampa • Miami • Los Angeles



ELECTRIC HOT WATER HEAT TO 2,500,000 B.T.U. OUTPUT



PRECISION ELECTRIC HOT WATER HEATING BOILER

COMPLETE UNIT READY FOR INSTALLATION

with circulation hot water system and water chiller for year-round air conditioning.

CONVERSION EASILY ACCOMPLISHED

where other type fuels now used. Suited for home, churches, motels, apartments, hotels, hospitals, commercial buildings, swimming pools, snow melting and domestic hot water for large users. Temperature range — 60 to 250 degrees. Equipped with Sequence and Proportional Controls when desired.

- Every unit tested and inspected 40,946 to 2,500,000 B.T.U. Output.

- All Boilers meet the requirements of the ASME Boiler and Pressure Vessel Code. Natl. Board approved.

No chimney! No odors! No flame! No ducts! No noise!

Write for complete specifications and prices



**PRECISION parts
corporation**

400-AIA NORTH FIRST STREET
NASHVILLE 7, TENNESSEE

News (Continued)

The Pluperfect Surface and the God-Given Joint
Peter Blake, Architect and Associate Editor,
Architectural Forum

Organic Architecture and the Nature of Machine-Made Materials Professor James Marston Fitch,
School of Architecture, Columbia University

CYCLE 8

Monday May 1, 1961

HOMAGE TO THE GREAT MAKERS Chairman: Professor Fitch, Columbia University

Dinner for Dr Gropius, Dr Mies van der Rohe and Dr LeCorbusier under the joint sponsorship of American Institute of Architects—New York Chapter, Architectural League of New York and Columbia Architectural Alumni Association

After-Dinner Program presided over by Dr Grayson Kirk, President, Columbia University. Remarks by the Presidents of the Columbia Architectural Alumni Association, the New York Chapter of the AIA and the Architectural League

Discourse: *The Architect and the Intellectual Aspirations of His Day* Dr Jacques Barzun, Dean of Faculties and Provost, Columbia University

Conclusions by Professor James Marston Fitch, Columbia University

Church Design Competition

A first prize of \$750 and second and third prizes of \$200 and \$50 have been announced by the Spaeth Liturgical Award and Lercaro Prize Competition Director, Rev Lawrence J. Green, S. J.

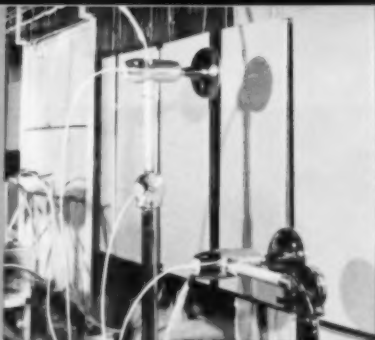
The purpose of the awards is to develop imaginative but practical plans and designs for churches in newly formed Catholic parishes. It is open to any architect, architectural designer or student.

The Liturgical Conference is the largest Catholic gathering of its type in the world, and the group will meet in August in Oklahoma City. At the meeting, the thirty best designs will be displayed and later presented in booklet form to the bishops and clergy of the United States.

Application forms for the competition may be secured by writing Competition Director, Department of Architecture, University of Detroit, 4001 W. McNichols Road, Detroit 21, Michigan, not later than April 15, 1961.

Weis enamel is applied electrostatically in a dust-free atmosphere.

One of more than twelve certified reasons why Weis compartments are Specified in America's finest buildings.
A convincing reason why...



Whirling electrostatic atomizers apply prime and finish coats at an exact, uniform thickness over the entire area. Panels move by conveyor through a controlled atmosphere, air filtered paint department. This insures a continuous smooth film, unbroken by dust or foreign particles which absorb moisture and promote rust. Infrared heat gives panels a uniformly hard, durable finish.

Weis belongs where toilet compartments really take a beating



Bird Key Yacht Club, Sarasota, Florida
Architect—Kannenberg & Hanebuth,
Sarasota, Florida
Builder—Meyer-Evans, Inc., Sarasota, Florida



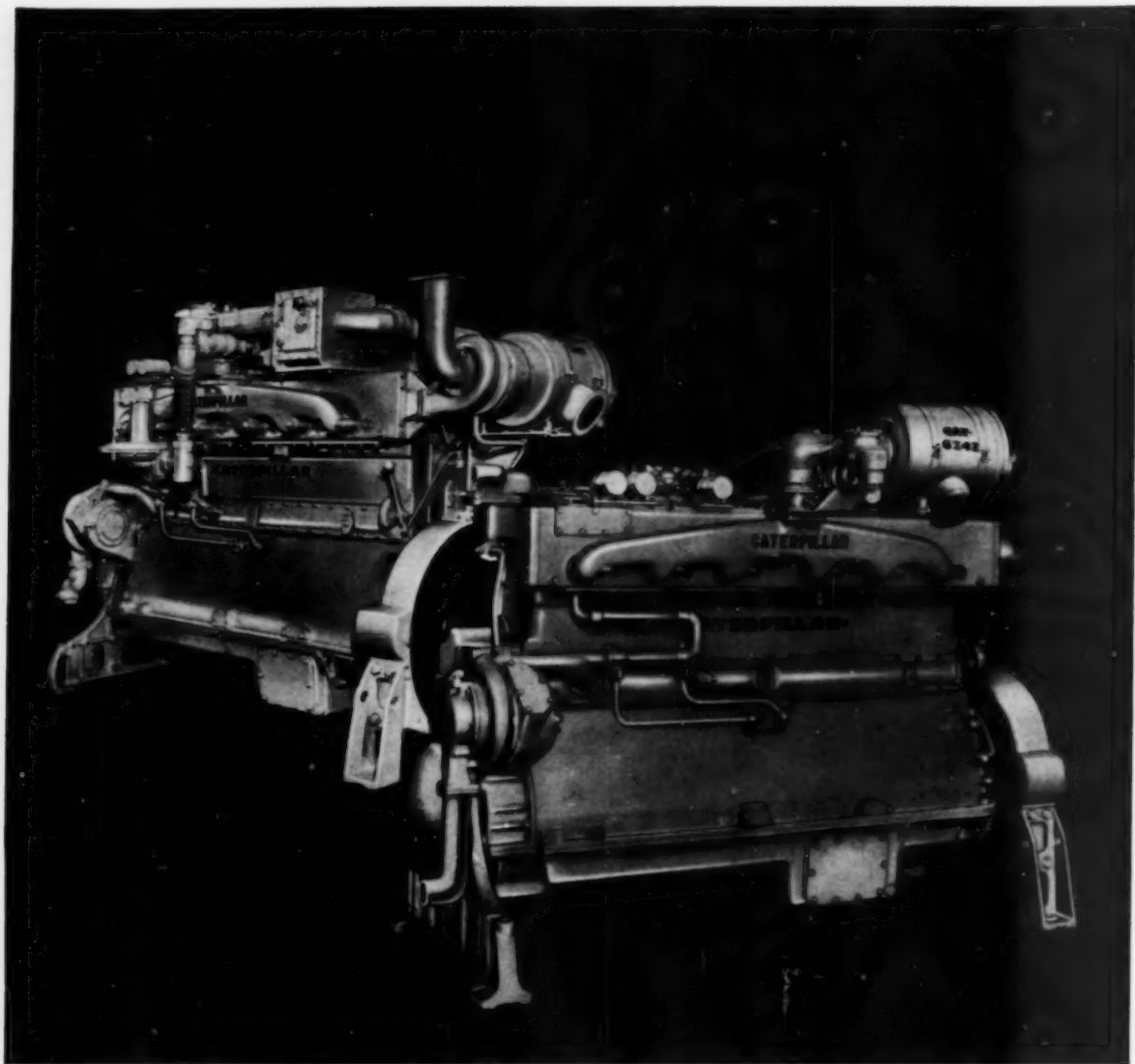
*Prefabricated,
Prefinished
Products for the
Building Industry*
Toilet Compartments
Cabinet Showers
Office Partitions

SPECIFY

WEIS

HENRY WEIS MFG. CO.
Elkhart, Indiana

In a signed, printed Certificate Weis clearly "spells out" the application and quality of finish used on baked enamel compartments. The promise behind this certification assures years of lustrous beauty and lasting protection. A finish that withstands constant usage, constant cleaning—even the continuous attack of moisture in hot, humid, oceanside climates. The Weis Certification will be sent upon request.



Customers stay cool...operating costs stay low with GAS cooling and CAT natural gas power

Cool customers buy more. Your client's customers stay cool and daily expenses stay low when you specify efficient gas cooling, powered by a thrifty Caterpillar Natural Gas Engine.

You can't beat the combination of low-cost gas and a Caterpillar Engine. In many cases, they operate for less than your clients now pay for power *alone*. In fact, if power costs are higher than you believe they should be, a Cat Natural Gas Engine may soon pay for itself in fuel savings difference alone. And, with exclusive 10.5:1 compression ratio, Caterpillar gives as much

as 26% greater economy than other gas engines.

Your client gets the long life he wants, too. Cat Natural Gas Engines have the durable strength to run continuously at full load without any derating. And thrifty gas keeps fuel costs low.

Cut your client's operating costs to the true minimum, yet give him the full capacity needed. Specify gas cooling, powered by a thrift-engineered Caterpillar Natural Gas Engine. For full details, call your local Gas Company, or write Industrial Engine Division, Caterpillar Tractor Co., Peoria, Illinois. *American Gas Association*

FOR COOLING & HEATING



GAS IS GOOD BUSINESS!

BEAUTY and PERMANENCE

145 *Ellison* DOORS in BRONZE

For O'KEEFE CENTRE, Toronto, Ontario



architects EARLE C. MORGAN
PAGE and STEELE

Flush
Stile— Rail and
Acoustical Doors
with Framing

All are Ellison *VARL STILE*
construction with Ellison
#61 checking Pivots.



Entrance to one of the lounges

West entrance to the Center



Executed by the manufacturers of



Ellison
the **BALANCED DOOR**



One of the entrances to the Auditorium

representatives in 72 principal cities in U. S., Canada and Puerto Rico
ELLISON BRONZE CO., INC. • Jamestown, N. Y.

In Canada—HORSFALL ENGINEERING, 2696 St. Clair Avenue West, Toronto, Ontario



SYLVANIA
Lighting
FIXTURES
Specify with Confidence

How Sylvania's Sylva-Flo Troffer with Multi-Vent[®]

gives you

- as much as 20% more light output
- longer ballast life
- true lamp color
- reduced maintenance and operating costs
- superior room air-conditioning

Sylvania's Sylva-Flo Troffer with Multi-Vent provides you with more than the convenience and economy of combining Lighting and Air Distribution in one efficient unit. It actually increases the quantity and improves the quality of the lighting system. Here's how . . .

Temperature affects the lighting efficiency of a fluorescent lamp. And the heat that builds up in a *conventional* troffer (or in a combination unit that isolates lamps from the air flow) reduces the light output of the lamps by as much as 20%. This heat build-up also has other effects. It shortens the life of the ballasts. It also affects the phosphors in the lamps, causing some variation from their designed color.

Now look at the illustration of Sylvania's Sylva-Flo Troffer using Pyle-National Company's Multi-Vent System of low-velocity air distribution. As the air passes through the fixture, it clings to the sides and flows out of the openings into the room area. As this air is directed through the fixture, the heat generated by the lamps is drawn into the air stream. The removal of this heat cools the lamp chamber.

The cooler temperature within the lamp chamber resulting from this heat removal . . .

. . . increases the light output of the fluorescent lamps as much as 20% (as compared to a troffer without air flow or to a combination unit with isolated lamp chamber) because the lamps are operating nearer

their peak efficiency.

. . . adds appreciably to the life of the ballasts.

. . . permits the lamps to operate nearer their intended color.

In an installation where all fixtures handle air, as recommended, these benefits result from both the "supply" and "return" troffers.

In addition, the air passing through the "return" units prevents a large percentage of fixture heat from reaching the room area and minimizes dirt collection. In most installations, this lowers initial, operating and maintenance costs.

Sylvania's Sylva-Flo Troffer using the Multi-Vent System features a *coalescent* air stream which brings a continual, comfortable, gentle flow of *fresh*, conditioned air down into the occupied area. This low-velocity system provides many distinct advantages over other air distribution methods.

Because of these outstanding features, you should investigate Sylvania's Sylva-Flo Troffer with Multi-Vent fully before specifying. To obtain full detailed information, see your Sylvania representative or write for our new 20-page booklet.

SYLVANIA LIGHTING PRODUCTS

A Division of SYLVANIA ELECTRIC PRODUCTS INC.

One 48th Street, Wheeling, West Virginia

• Registered Trade Mark—The Pyle-National Co.

SYLVANIA

Subsidiary of **GENERAL TELEPHONE & ELECTRONICS**



TO SAFEGUARD YOUR REPUTATION, SPECIFY PRODUCTS OF FTI MEMBERS

Members of the FTI protect your reputation as well as their own by means of an enlightened program of quality control, and aggressive pursuit of improvement in structural glazed and unglazed facing tile.

Through standardization of colors, shapes and sizes, through cooperation with the Modular Building Standards Association, through provision of product information (including precise descriptions of physical properties, performance characteristics, and specifications), these *responsible* manufacturers save you planning time . . . help minimize installation time and waste.

By means of continual testing, rigid quality control is maintained. By means of research,



F.T.I. MEMBERSHIP:

Charleston Clay Products Company
Charleston 22, West Virginia

McNees-Kittanning Company
Kittanning, Pennsylvania

Metropolitan Brick, Inc.
Canton 2, Ohio

Natco Corporation
Pittsburgh 22, Pennsylvania

Stark Ceramics, Inc.
Canton 1, Ohio

West Virginia Brick Company
Charleston 24, West Virginia

quality is improved and new architectural needs are met. In-

stitute engineers offer technical aid, help solve design installation problems. Increased production by Institute members meets job schedules and design needs.

Only members of the FTI underwrite the costs of this constructive program; only members of the FTI support this long-range point of view that helps architects perform efficiently, enables the building industry to deliver the best possible end product. Only members of the FTI merit *your* support.

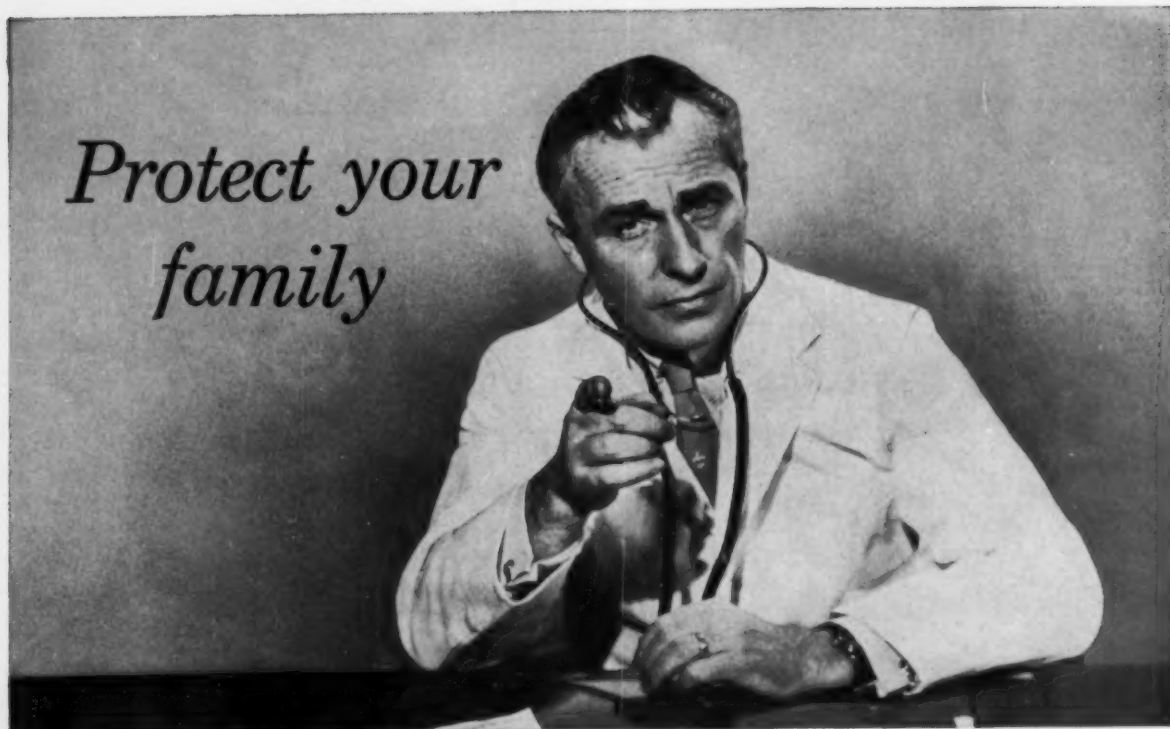
For further information, contact the Facing Tile Institute or the sales offices of the member companies listed above. In the interest of better facing tile construction, these companies have contributed to this advertisement.

FACING TILE INSTITUTE

1520 18th Street, N.W., Washington 6, D. C.

Beauty • Sanitation • Low Maintenance • Structural Stability • Color Range • Thru-the-wall • Modular • Flexibility

*Protect your
family*



KNOW THESE FACTS

1 IF YOUR CHILD HAS A BAD SORE THROAT...

call your doctor, especially if there is difficulty in swallowing, swollen neck glands, high fever, nausea or vomiting. Prompt treatment of "strep" throat can prevent rheumatic fever and rheumatic heart disease.

2 IF YOU THINK YOU HAVE HIGH BLOOD PRESSURE...

see your doctor. Only he can tell. He can usually control it and decrease the chances of heart damage or "stroke".

3 STROKES ARE NOT HOPELESS...

Many patients can be treated effectively. Invalidism can be prevented or reduced.

Your Heart Fund dollars helped to produce these advances. But heart disease is still the nation's #1 health enemy. Further progress depends upon your support of medical research.

GIVE to the
HEART FUND



Ask your Heart Association for these and other helpful pamphlets.

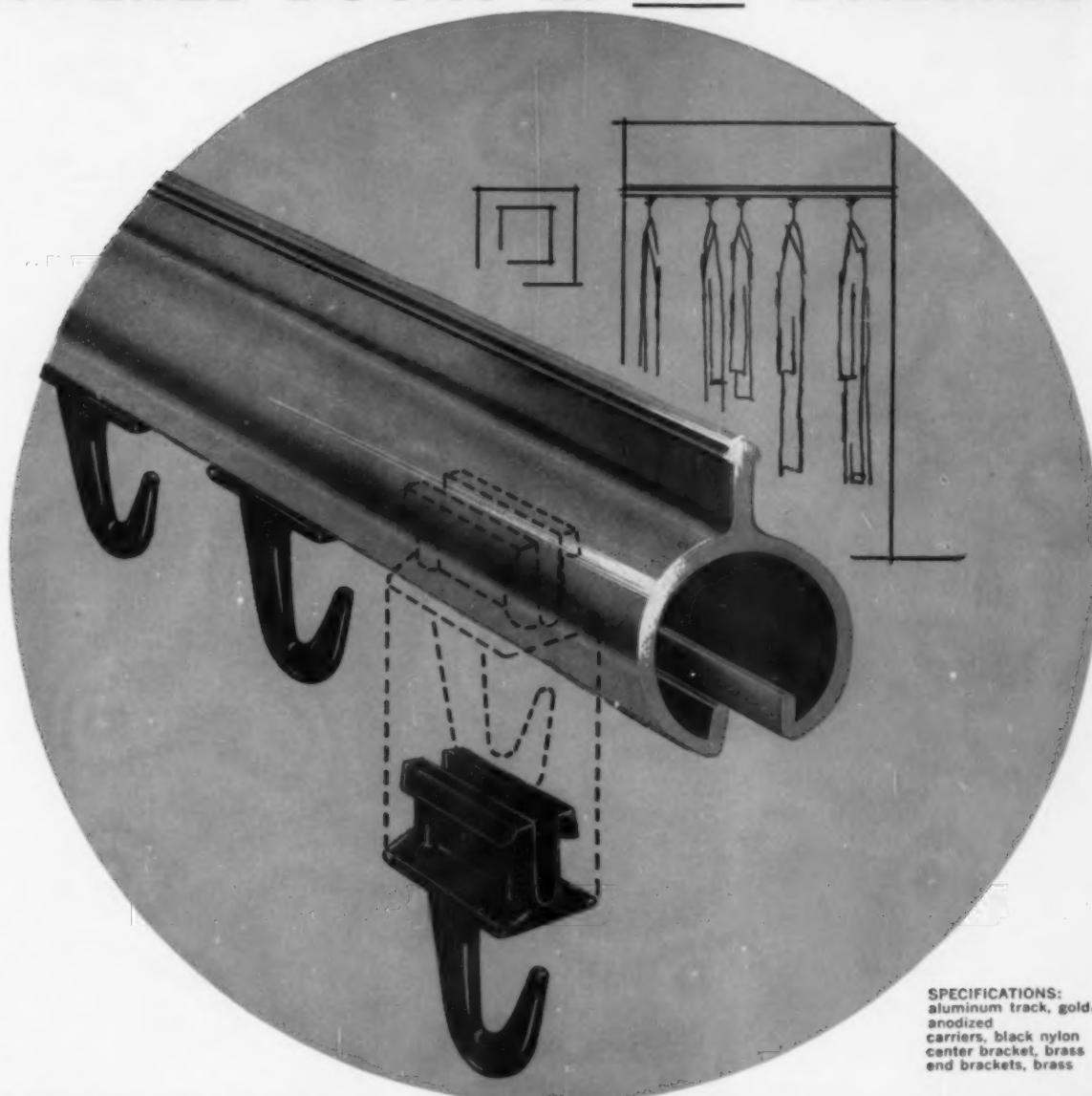


One of the most exciting "specifiable" products to arrive on the architectural scene in years is Grant's Gold Closet Rod ■ A dramatic departure in design and function from any such product ■ Gold anodized track, smart black nylon "snap-in" carriers, simple installation and great durability have combined to win praise from architects, builders and consumers alike ■ Write today for complete specification data ■

Grant Pulley & Hardware Corporation
133 High Street, West Nyack, N.Y.
YES, I'D LIKE ADDITIONAL INFORMATION
ON GRANT'S NEW GOLD CLOSET ROD!

NAME: _____
FIRM NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____

ARE YOU SPEC'ING INSIDE THE MOST OPENED DOORS IN ANY BUILDING?



SPECIFICATIONS:
aluminum track, gold-
anodized
carriers, black nylon
center bracket, brass
end brackets, brass

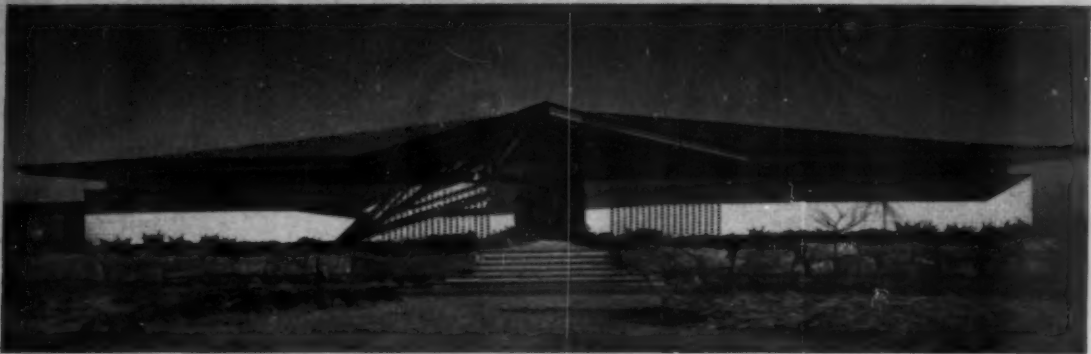
GRANT CLOSET ROD



GRANT PULLEY & HARDWARE CORPORATION

Eastern Division/ High Street, West Nyack, N.Y.
Western Division/ 944 Long Beach Ave., Los Angeles 21, Calif.

sliding door hardware • drawer slides • drapery hardware • pocket frames • pulls • special sliding hardware



Perched on a raised podium for protection from exceptionally high tides, the Melvyn Kaufman home stands out as a highly individual landmark on Long Island Sound. Seafarers will be impressed by its soaring roof with two open-work prows that accent the entrance and a two-story atrium overlooking the ocean. Architect Roy Sigvard Johnson, New York, designed the home

to provide the best in family seaside living. Areas are carefully arranged, with a suite for the children, one for the parents, and living and service areas. All lead off the main entrance, providing remarkable privacy, convenience and separation of activities. Window-walls in the bedrooms, atrium and living and dining rooms give the home an indoor-outdoor atmosphere.

The Value of the Architect

Size is no object—he fulfills the needs of a family or a city with equal energy and skill

The professional architect puts his full creative efforts into designing a building, regardless of its size. This is demonstrated by the family home of Mr. Melvyn Kaufman of Mamaroneck, New York, and by Detroit's great new Cobo Hall and Convention Arena.

Both of these examples emphasize the wisdom of architect early in the planning stage when thinking about building or remodeling.

This is published in the interest of all who are in construction, that they may experience the benefit of professional advice—of both an architect and an engineering nature.

Minneapolis-Honeywell Regulator Company contributes to this effort by producing control systems for heating, ventilating and air conditioning in homes, schools, hospitals, stores, office buildings, restaurants, hotels and industrial processing.

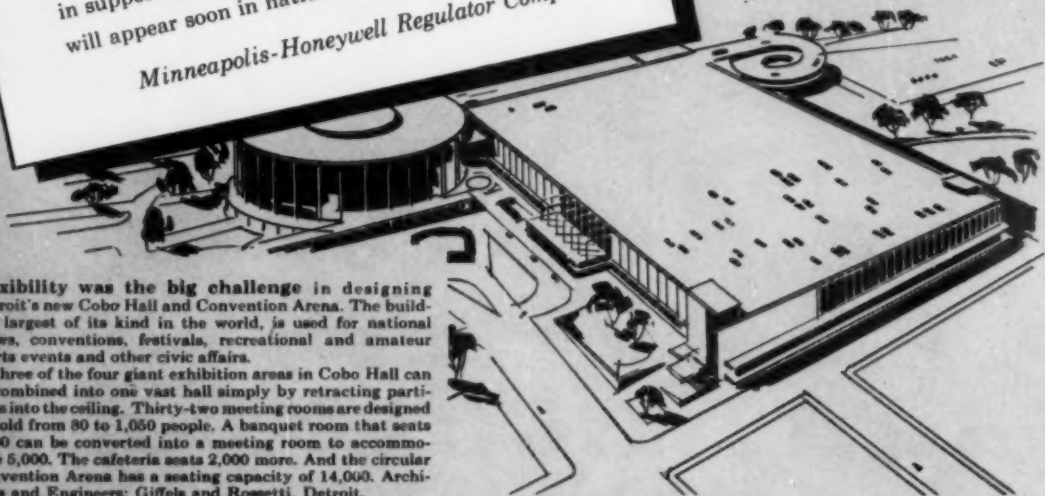
Minneapolis-Honeywell Regulator Company

AGAIN IN 1961!

We are pleased to continue your story—
THE VALUE OF THE ARCHITECT—through 1961.
Number 29 in this series of advertisements
in support of the architectural profession
will appear soon in national magazines.
Minneapolis-Honeywell Regulator Company

Flexibility was the big challenge in designing Detroit's new Cobo Hall and Convention Arena. The building, largest of its kind in the world, is used for national shows, conventions, festivals, recreational and amateur sports events and other civic affairs.

Three of the four giant exhibition areas in Cobo Hall can be combined into one vast hall simply by retracting partitions into the ceiling. Thirty-two meeting rooms are designed to hold from 80 to 1,050 people. A banquet room that seats 3,000 can be converted into a meeting room to accommodate 5,000. The cafeteria seats 2,000 more. And the circular Convention Arena has a seating capacity of 14,000. Architects and Engineers: Giffels and Rossetti, Detroit.



INFILTRATION CONTROL means

INDOOR

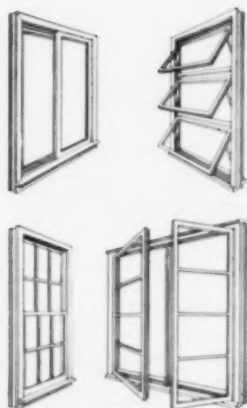
Climate Control



MONARCH METAL WEATHERSTRIP

precision assembled by the millwork industry into

WOOD WINDOW UNITS



Infiltration, as well as radiation, in widely varying degree, are inherent in all operating windows and exterior doors. How effectively they are minimized bears importantly on the efficiency and operating cost of heating and air-conditioning equipment, occupant comfort and the recurring expense of redecoration.

Radiation, as proven conclusively, is controlled best by the naturally superior insulating properties of wood windows and doors, especially if double glazed.

Infiltration, however, which differs

greatly among the many brands of windows and doors, is a matter of weatherstrip. Only when custom-designed for the units of which it is a part can weatherstrip be a fully effective retardant against dirt, wind and water. This is why Monarch and the leading millwork producers collaborate in engineering windows, doors, and weatherstrip especially for each other.

To insure your clients the most efficient control of infiltration and indoor climate, specify that "all wood window and exterior door units shall be equipped at the millwork factory with Monarch metal weatherstrip."

Monarch produces weatherstrip solely for manufacturers and jobbers of window and door units.

MONARCH

World's Largest Weatherstrip Manufacturer
METAL WEATHERSTRIP CORPORATION
6333 Etzel Avenue • St. Louis 33, Missouri



Which architect wrote the best air-conditioning spec?



The one who wrote: *"... air-conditioning equipment to be supplied and installed under these specifications shall be certified under the Air-Conditioning & Refrigeration Institute Certification Program, as complying in all requirements with ARI Standard 210-58, or ARI Standard 250-58."*

Here's why: Any equipment* bearing the ARI Seal of Certification assures the architect that the equipment will produce the cooling capacity claimed. To be granted the Seal, a manufacturer must rate his equipment in standard Btu per hour instead of the confusing and less accurate "horsepower." Qualified equipment is subject to random selection from stock for intensive checking and verification in an independent testing laboratory under adverse conditions, with emphasis on wilting heat and high humidity.

Specify **ARI-Certified** for complete assurance that the unitary equipment you require will deliver its full rated cooling capacity, and continue to deliver ample capacity under adverse conditions.

Participating manufacturers covered by the Certification program, and their unit lines, are named in a directory which is available upon request without charge from Department Q-311.

*"Unitary" air conditioners included in this program: all packaged air conditioners, whether single units or two-piece units (called "split" systems), up to 135,000 Btuh in capacity, but not including room air conditioners. ARI Standard 210-58 for electrically-driven equipment; ARI Standard 250-58 for heat-operated equipment.



AIR-CONDITIONING AND REFRIGERATION INSTITUTE

1346 Connecticut Avenue, N.W.
Washington, D. C.

Manufacturers participating in this program as of January 1, 1961: • Airtemp Division, Chrysler Corporation • Albion Division, McGraw-Edison Company • Amana Refrigeration, Inc. • American Furnace Company • American-Standard Industrial Division, American Radiator and Standard Sanitary Corporation • Arkla Air Conditioning Corporation • Armstrong Furnace Company, Division of National Union Electric Corporation • Bryant Manufacturing Company • Carrier Air Conditioning Company • Cleveland Steel Products Corporation, Torndike Division • Cobell Industries Incorporated • The Coleman Company, Inc. • Crane Co., Air Conditioning & Refrigeration Division • Curtis Manufacturing Company • Day & Night Manufacturing Company • Fraser & Johnston Company • Friedrich Refrigerators, Incorporated • Gaffers & Sattler, Division of Utility Appliance Corp. • General Electric Company • Goettl Bros. Metal Products Inc. • Holly-General Company, Division of the Siegler Corporation • International Metal Products Division, McGraw-Edison Company • Janitrol Heating and Air Conditioning, A Division of Midland Ross Corporation • Lennox Industries Incorporated • Lincoln Air Control Products, Inc. • The Mathes Company, Division of Glen Alden Corporation • Mission Appliance Corporation • Montgomery Ward • Mueller Climatrol, Division of Worthington Corporation • National Thermatic Corporation • The Payne Company • Peerless Corporation • Perfection Division, Hupp Corporation • Pioneer Industries, Division of Almar York Co., Inc. • Rheem Manufacturing Company • Round Oak Division of Peerless Corporation • Southwest Manufacturing Company • Stewart-Warner Corporation • Therm-Air Manufacturing Company • The Trane Company • Typhoon Air Conditioning Division, Hupp Corporation • United States Air Conditioning Corporation • Welbilt Air Conditioning and Heating Corp., Subsidiary of Welbilt Company • Westinghouse Electric Corporation • Williams Oil-O-Matic Heating Company, Division of National Union Electric Corporation • Worthington Corporation • Wright-Temp Manufacturing Company, Division of Wright Manufacturing Company • York Corporation, Subsidiary of Borg-Warner Corporation • Zink, John, Company

consider a **FORMICA®** wall
DECORATIVE LAMINATE
with snap-on moldings

Formica surfaced interiors pay their own way in any area of heavy human traffic. One of the countless ways to install this versatile material in a handsome wall area makes use of aluminum snap-on moldings.

The details of the technique as shown in the new Sahara Motor Hotel, Cleveland, Ohio, are available on request.

Formica illustrated: Rosewood 69-BR-68 • Architect: Norman N. Gillier Associates • Interior: Marvin Markowitz • Installer: J & E Fabricating Company



Designers of the world's truly smart interiors have created a reservoir of esthetic treatments of this famous material. Formica application engineers back you up with solid how-to-do-it information.

Together you and we make an unbeatable combination. Let's get together more often. Send today for helpful Formica ideas.

FORMICA CORPORATION

Subsidiary of Cyanamid

Department W-1, Cincinnati 32, Ohio

Since

HOPE'S ALUMINUM WINDOW WALLS

1818



OFFICES OF THE BRITISH EMBASSY, WASHINGTON, D. C.

Architects: Eric Bedford, Chief Architect and W. S. Bryant, Superintending Architect, British Ministry of Works.

General Contractors: John McShain, Inc.

This distinctive office building uniquely groups over 400 offices and rooms around a central court with a connecting lobby passageway to a circular conference hall which seats 250 people.

The many benefits of natural lighting are obtained through the use of window walls in offices, library and many other locations including the Ambassador's office. Elsewhere large aluminum windows are recessed in stone surrounds with slate

panels below the glazing. The rotunda of the conference hall is entirely glass set in curved-on-plan aluminum frames; privacy and control of lighting are obtained with electrically operated curtains.

All of the various types of aluminum windows, including a seven story curtain wall, were installed by Hope's experienced erection staff. For further information on the finest aluminum windows and window walls, write for Hope's Publication 170.

HOPE'S WINDOWS, INC., Jamestown, N. Y.

THE FINEST BUILDINGS THROUGHOUT THE WORLD ARE FITTED WITH HOPE'S WINDOWS



U R B A N D E S I G N

This special issue of the Journal is devoted to Urban Design, prepared in cooperation with the AIA Committee on Urban Design and under the Guest Editorship of its Chairman, Carl Feiss, AIA, AIP

With each moment in time comes a new and vital development in man's culture, his health and in his ability to manipulate nature. As each new earth satellite orbits, as we dig more deeply into the heart of the globe, as each part of the atom is scrutinized with infinite care, as the farthest reaches of outer space are probed, you and I and all human beings on this planet are subjected to heretofore unheard-of impulses, vast-scale fears and hopes. The opportunity for man to serve man in every capacity is now infinitely enlarged. We, in our profession, have no limitation other than our own to provide mankind with the environment it needs and should have. This is our responsibility and our cause.

C. F.

The Challenge of Urban Design

by Philip Will, Jr, FAIA, President

The American Institute of Architects



THE RESPONSIBILITY
OF THE
ARCHITECT

► It is a paradox that this age of great scientific achievement and material prosperity, during which the cities of the Western world have increased enormously in population and area, is becoming also an age of nostalgia—at least, as far as the city-dweller is concerned. Most of us who live in cities do so by choice, for we love many aspects of city life—the sparkle and élan of the city; the shops, the theaters, the cultural opportunities; the conveniences and, yes, the hustle and bustle and the crowds. At least, those are the things we have loved about the city in the past.

But the city of today has become something different. Instead of stimulating crowds of people, one is now surrounded by choking mobs of people—and their noisy four-wheeled appurtenances. The sparkle, the élan, the thrill of the city, is lost in pushing, shoving mobs; the convenience is lost in streets choked with crawling traffic; stores, subways and buses crowded beyond the point of endurance. Confusion and ugliness have taken over.

So now we have developed a nostalgic longing for a better way of life, a way of life in which we can relax and enjoy our environment instead of fighting it, a desire for an environment which will produce serenity, neighborliness and some of the quiet pleasures of community life, a city which will be a joy to live in instead of a struggle.

To a few, this may mean a nostalgia for the past—for the tree-lined streets, the simple white houses, the neighborhood school and the corner store. This way of life existed even in the cities not so very long ago.

But to most, it is a hope for a future, a future which can be so easily imagined, so readily dreamed of, yet so difficult of achievement.

Difficult of achievement? Yes, of course, re-planning and rebuilding our cities is a job which staggers the imagination. But placing a man on the moon is a job which staggers the imagination, too, yet we confidently expect to receive the news any day that that has been accomplished. A people which can put artificial satel-

(Continued on p. 32)

Communities for the Good Life

by Clarence S. Stein, FAIA

AIA Gold Medalist, 1956

► In the contemporary city the green openness will go far beyond the parks, flowing through and connecting the super-blocks. Not only will every building open on views of fine old trees or distant hills, but broad green belts will be close by for agriculture or forests, for great sport fields or hiking, boating, fishing, swimming, skating, or just for solitude in the peaceful valleys or the wilds.

This is the kind of beautiful and healthful city that can be built in various parts of the United States if we start from the ground up.

Such communities cannot be secured by the ordinary piecemeal process of city planning. A beautiful and livable urban environment cannot be boxed into cubbyholes bounded by fixed and dominating streets and lot lines. It must be created as an entity, embracing the site, the mass of buildings and their relation to each other and to the natural setting; in short, to all the visual surroundings.

You may say that this is not a problem of architecture, it is a question of securing adequate land and planning it for leisure-time use where it is needed. But the fact is, the two must go hand in hand, the design of building and outdoor spaces for the new life and the allocation of adequate and proper land where and when it is needed.

What we need is an architectural attack on problems much more comprehensive than the individual building. The architect must deal with the whole environment in which his building is set, of which it forms a part. In short, he must become a *community architect*.

Note that I suggest *community architecture*, not *city planning*, as a fitting, an essential practice for our profession. The two fields are basically different.

City planning deals with two-dimensional diagramming, with a city's framework for circulation, and its subdivision into blocks and lots. Its specifications are negative regulations and generalized limitations, such as zoning. They are not positive, specific, constructive requirements, as those for a particular building. Thus the de-

(Continued on p. 32)

Designing Urban America

by Edmund N. Bacon, Executive Director

Philadelphia City Planning Commission

► Adoption by Congress of legislation appropriating billions of dollars for urban renewal plans places heavy new demands on the architectural profession. Now that the possibility exists to clear away the old, unsatisfactory urban environment, the profession must prove that it is capable of designing a new one.

This may not be nearly as simple as it at first seems, because the profession has not been accustomed to designing at this scale in the recent past. If the profession is to meet these demands fully and competently, many of the old classical notions about it must undergo change.

In short, the position of architecture in our society is undergoing change, and it is time for the profession to take a new view of itself.

I think that these changes should occur in three major fields:

1 The Responsibility of the Individual Architect. Because the objective of the urban renewal program is to create a total environment, the individual practitioner of architecture can no longer conceive of his role as that of the designer of an individual building to the extent to which he has been accustomed in the past. He must sacrifice the role of prima donna to that of a member of a team. He must conceive his structure completely from its inception in terms of the environment in which it is placed.

This in no way means a lessening of individual creativity. It means that the creativity will be exercised within the framework of a greater discipline. History has shown that it was during periods in which a generally accepted order imposed an over-all discipline that individual creativity was at its highest point.

2 The Development of Competence in the Design of the Larger Area. Because of the rebuilding of sections of cities on a large scale, made possible by urban renewal, designers must become skilled in design at that scale.

The design of a large area is no more the result of the designs of individual buildings or groups of buildings than is the design of a sin-

(Continued on p. 33)

Philip Will, Jr: The Challenge of Urban Design

lites into orbit and men on the moon can clean up its cities. What is lacking is not the *means*, but the *will* to do it. For with the will to do it, all the vast resources of modern knowledge and technology, and all the great financial power of modern business and government will be put to work. In ten years the results would be astonishing—a new world!

Possibly some few of the architectural profession are getting a little tired of being told that the shaping of the environment of the future lies in their hands, that they are sitting back and, on the one hand letting the world go to pot, and on the other hand letting the great job of redesigning the world go by default into the hands of others, many of whom may not be competent to do it.

To those few I have little to say. If they can't snap out of their lethargy, the world will soon leave them behind. But to the rest of the

profession I point out again the great opportunity for service to this and future generations of men—a service which will not be without rewards. The architectural profession has never adopted an Hippocratic Oath. Possibly it should. But even without it, any conscientious, to say nothing of ambitious, architect knows in his heart that he has training and skills which his country needs, his city needs, his neighborhood needs, and that he should put them to work where they will do the most good.

This special issue of the *AIA Journal*, devoted to Urban Design, should spark many a good man into action, for it is designed to show him what *he* can do, and how to go about it wherever he lives. Some of the best minds in the country, and one from abroad, in the field of community planning and urban design, have contributed to this issue. May it have a wide, thoughtful and receptive audience. ◀

Clarence Stein, FAIA: Communities for the Good Life

tailed form and mass of a city is not designed, but is merely limited.

The architect's work is a dynamic activity that forms part of the realistic production of a structure or group of structures. Design and other activities of an architect's office are futile unless they lead directly to solid, three-dimensional attainment. Architectural planning is an essential step not only toward the construction but toward the practical use of a building for specific purposes and functional operations.

I recognize and admire the able public-spirited work that city planning administrators are doing. It is essential under present limitations, but these make it impossible to accomplish the purpose of the constructive rebuilding of America that we need so badly. What is called city planning does not create solid realities; it outlines phantom cities. It does not determine the bulk, the solid body of a city. It produces skeletons, framework for marketable lots, not vibrant communities of homes and working places for realistic and pleasant living and doing here and now in the twentieth century. The ultimate shape and appearance of these cities is a chaotic accident. It is the summation of the haphazard, antagonistic whims of many self-centered, ill-advised individuals. Under these conditions people have

little freedom of choice. They can fit their buildings into one of the cubbyholes outlined by a plot plan, or fit their family's life into the monotonous repetitive patterns stamped out by the builder's machine. Look at Los Angeles!

It shows, as do most American metropolitan areas, that the only way to get modern cities and to keep them modern is by all-inclusive, architecturally planned city building, followed by permanent dynamic administration to keep their purpose and form alive.

That zoning or similar restrictive methods will not serve this purpose is apparent in the present development of the San Fernando Valley. The City Planning Department of Los Angeles made a farsighted plan to prevent the continuous sprawl of population over the 212 square miles of the Valley. They separated the moderate-size communities from each other by green belts zoned as agricultural open areas. This has come to naught. The practical house developers have had the green belts erased where most needed, that is between the growing communities. Zoning is only a temporary barrier or protection. It cannot stand up against the flood of monotonous commonplace or the greed of land subdividers. To permanently preserve green belts and keep modern green towns green and modern requires

constructive, purposeful development and operation. Positive action must replace negative regulation for cities as well as building. That is why I am convinced that architects must be community architects.

In the development of a new culture, certain physical expressions of a civilization are affected much more slowly by technical, social and economic change. For example, our cities have lagged far behind our buildings. The Technological Revolution has given us a fresh contemporary architecture. Architects are throwing off the chains that tied them to the past. They are free to mold and model their works to express their purpose and their feelings. Free—yes, free of restriction of past rules and clichés.

But our architecture is by no means fully free, for in our cities our buildings have nowhere to go. The golden period of American architecture will have to wait until our lagging

cities recognize that this is the mid-twentieth century.

Modern architecture demands a modern setting, a place where it can be properly viewed and enjoyed, a site where it can open up and stretch and change. As community architects we must create cities and buildings as a single entity, completely inter-related in design and structures. These new communities should remain continuously youthful. Therefore they must be both spacious and flexible enough to take new form with changing ways of living, laboring and loafing. We must replace dying cities with communities that fit and foster the activities and aspirations of the present time. We must build new cities as a stage—a joyful setting for the good life here and now. ◀

This article has been excerpted by Mr Stein from his address to the 1956 AIA convention.

Edmund Bacon: Designing Urban America

gle building the product of the accumulation of well-designed rooms. The planning of the larger area requires a single underlying design concept just as the design of a building requires a concept to hold together the individual parts and to make them into a work of art.

Because most of the energies of the profession have been expended on the design of individual projects for individual clients over recent years, persons skilled and experienced in design at the larger scale are rare indeed.

Schools of architecture must be retooled to produce competent practitioners of this art. Spokesmen for the profession and architectural critics must emphasize its importance.

3 Responsibility to the Government. Because of the new scale of urban rebuilding, many of the critical design decisions are made by government before the architects for the individual projects get started.

Under these circumstances the profession may follow one of two courses of action.

(a) Attempt to restrict design decisions within government as much as possible, preventing the development of over-all design concepts, leaving the architects of individual projects with no larger design structure to relate to.

(b) Recognize the new scale of city building as an opportunity for extension of professional service, and for a far greater and more powerful expression of the potentials of architectural design than was heretofore possible, and see to it that designers of the highest possible skill take positions of responsibility in government, so that design decisions are made by designers. Included in this is the development of techniques for the interlocking of large-scale design with individual project design, utilizing architectural consultants where appropriate, so that maximum individual creativity achieves the finest over-all result.

It is my thesis that the latter course should be followed, and can be followed with a greater measure of success than is commonly realized. No longer can the profession regard itself as primarily serving gentlemen clients, or even commercial clients. It must conceive its first responsibility to be that of serving the people as a whole. It must assume its proper role within government, and it must encourage the brightest of its students to concern themselves with the larger aspects of urban design, many of them within government itself. To do any less would be to fail to achieve the proper role for architecture in the rebuilding of American cities. ◀

*"... our national
household
is cluttered
with
unfinished and
neglected
tasks."*

President John F. Kennedy
State of the Union address







Architecture and the Cityscape

NOTES ON THE PRIMITIVE STATE
OF URBAN DESIGN IN AMERICA

by Catherine Bauer Wurster

Town planner, lecturer, consultant, writer, Mrs William Wilson Wurster is one of the best-known figures in American planning today. This article is expanded by the author from a talk given at the Architectural League of New York

► Twenty-five years ago we had neither the resources nor the tools to create fine cities. But today we are in an era of dynamic urban growth and reconstruction, with rising incomes, leisure and education; with increasing concern for quality and distinction in our environment; and with the means to pay for it. We have many of the public powers and policies that we formerly lacked, and will probably soon acquire additional tools. And meanwhile, a great architectural revolution has swept the field in total triumph. Together, these factors are the historic formula for a great period of city building.

But there is a spreading sense of uneasiness and uncertainty. The opportunity is here, but do we really know how to build great cities? Doubts about social problems and housing policy, traffic solutions and metropolitan structure are universal. But what concerns us in this article is our disappointment in the visual quality of the new cityscape that had promised to be so noble and exciting. The suburbs are monotonous, without either urban or rural character, even though individual house design has improved. Redevelopment projects tend to look brutal, despite their glitter, and public housing, institutional; while the novel shapes and

surfaces of the high-style modern monuments seem to wear thin about as rapidly as one mode succeeds another.

Already the reaction has set in. Avant-garde critics have a new set of slogans: Save the Past; Slums and Victoriana are better than faceless boxes or fancy shapes; Stop the Juggernaut of "Progress"; Back to the Beaux Arts. In part this criticism is healthy and useful. In part it simply reflects the normal cycle of reform movements from exaggerated hope to imperfect reality. And in part it is just giving up. My own judgments on the present state of urban design may fall into any or all of these categories, and brief generalizations are always unfair. But I have some ideas about why our new urban scenery fails to give us more pleasure and satisfaction, which I'd like to try out on an architectural audience.

There is no There There

These notions have recently been brought into sharper focus by two pioneering studies on the visual qualities of cities,^{1,2} and by an exhibition of famous and influential modern buildings.³

The two reports are quite different, but they agree on some basic criteria for distinguished



Congestion and Decay

urban design. Both stress the need for a viewpoint which is all too rare among the experts: Seeing cities as citizens and visitors actually see and experience them, not with the architect's habitual blinders, viewing a single building solely in the context of Ronchamps, the Barcelona Pavilion or the latest magazine-inspired fashion. Great cities must give visual enjoyment and stimulus to all kinds of people, they assume. And such cities are not merely a collection of buildings and open spaces with a few noteworthy examples. First and foremost, Lynch shows, they must have "clarity of structure and vividness of identity," before the details can have much meaning. A strong *sense of place* is all-important in a memorable cityscape, and the Jacobs-Jones study demonstrates that this includes geographic, historic, symbolic and functional associations along with big and small-scale esthetic qualities. The city is inherently not a "pure" work of art.

Although neither work is easy bedtime reading, both are literally eye-openers. They point up the varied facets of the urban scene and its rich potentialities for human experience so vividly, and with such precise argument and illustration, that what Jones calls the impoverishment and naïveté of our

current urban design efforts become the more apparent. As Gertrude Stein said of one American city, "There is no there there."

The Mass-Produced Vernacular: Still too Crude

Two different kinds of architecture jointly shape the city: The more imposing or ambitiously-designed structures, Architecture with a capital "A," and the great mass of everyday building. For the past century at least, there has been a big gap between the two in the United States, although high-style influences filter down in one form or another.

Our urban vernacular has greatly changed during the past few decades, due primarily to the impact of large-scale production methods and public controls, which have created new design problems. What used to worry us was the chaos resulting

¹ Kevin Lynch: *The Image of the City*, Cambridge, 1960

² Stephen W. Jacobs and Barclay G. Jones: *City Design Through Conservation: Methods for the Evaluation and Utilization of Aesthetic and Cultural Resources*. Preliminary draft, University of California, Berkeley, 1960.

³ *Form-Givers at Mid-Century*, sponsored by *Time* and the American Federation of Arts, currently circulating.

from untrammelled piecemeal construction. Plenty of this is still around but it begins to have a curious romantic charm by contrast with recent development. Large-scale building operations with standard parts, repetitive units and public controls are inevitable and necessary today, but we have not yet learned how to use our new tools effectively. The results do not have to be ugly, as evidenced in eighteenth century urban design which used similar means by choice.

Millions of people enjoy their new suburban homes, whether well- or ill-designed, but few would claim beauty or distinction for the typical suburban tract. Its hundreds or thousands of dwellings are either identical or tagged with fake symbols of "individuality" or, in expensive developments with tailor-made houses, wholly unrelated to each other except that they all signify "upper class." The pattern is predetermined by a rigid zoning map prohibiting any "nonconforming use," and the whole thing is more shaped by over-simplified regulations than by the requirements of either productive efficiency or conscious design. Indeed, the scattered location of these specialized enclaves is extremely wasteful and inefficient. Schools and shopping centers, although often quite handsome, are also shapelessly scattered around. And the over-all result has the virtues of neither landscape nor townscape.

Central redevelopment likewise tends to be over-standardized in huge projects, whose character is more positive but also more brutal than suburbia because of an opposite weakness, extremely high densities. Moreover, the clearance and reconstruction process usually obliterates everything in its path with the ruthless insensitivity of a blitzkrieg. Much of local history, distinctive character and personal association is lost along with the slums, while what takes their place is likely to be pretty much the same across the country. Freeways have the same devastating effect, in both urban and rural areas.

These unpleasant characteristics are not inherent in either the building process or modern use requirements. Quite the contrary, they all reflect basic social and economic weaknesses which must be remedied in policy and practice, and the remedies would themselves create much greater opportunities for distinguished urban design. For all kinds of reasons, including esthetic quality, we need to urbanize the suburbs and humanize the city. Our planning and housing tools are slowly being refined, but more help from architects will be needed.

Technocratic Dogmas to Prima Donna Sculpture

There is a dramatic difference between the dull uniformity of a suburban tract and the virtuoso of

the latest thin-shell fantasy, but they are not entirely unrelated. The major postwar trends in high-style American architecture have stemmed from the International Style, which was dominated in all its variations by an esthetic preoccupation with technology. And our unsatisfactory vernacular goes back in part to the limitations of Bauhaus functionalism and *La Cité Radieuse*. Gropius was seriously interested in housing and city planning, and his social viewpoint was a fresh and healthy influence when the Beaux Arts was still entrenched. But the science applied to human needs in the name of functionalism was primitive, discarding most emotional and cultural values entirely. And fine rational principles slid over too easily into dogmatic constructivist symbols: the flat roof and the unbroken plane, glass walls, the expression of structure rather than use or broader meaning, and the assumption of absolute virtue in rigid geometric site plans, or universally standardized building forms. Most architectural students still go through a period of religious addiction to the skyscraper. And many present-day housing projects are not very different from the early Bauhaus or Corbu models.

Among the architectural elite today, functionalism has long been dead and there is little interest in urban design as such in any terms. Abstract personal estheticism is riding high, and the fashions have shifted rapidly from Mies to Corbu to newer innovations. Technology is becoming less a disciplined mystique than an exciting toy which can produce super-Baroque grandeur, Venetian Gothic delicacy, and above all, novel shapes. Writing at the start of the present wave, Robert Kennedy called it the Package Style: "A building's form is first very arbitrary . . . Its functions are then stuffed inside that envelope."⁴

These arbitrary forms and fascinating surfaces, competing for novelty, are often beautiful as abstract sculpture when designed by gifted architects, using expensive materials. And they do enrich the possibilities of architectural expression and experience. But they do not add up to distinguished urban design. They can produce an Idlewild, which is a rather suitable and effective outdoor museum of late prima donna machine-age esthetics, but they can hardly create a great new city, or enhance an old one in any enduring way. And their effect on less able designers and the commercial vernacular is horrible to contemplate.

Architecture as the art of giving significant three-dimensional form to cities, never more important than today, has never been given less attention. The impressive exhibit now circulating

⁴ Robert Woods Kennedy, "Architecture and the New Package Style," *New Republic*, April 4, 1955.

around the country to celebrate the triumph of modern architecture, "Form-Givers at Mid-Century," is particularly revealing on this score, as much in its approach as in its substance. The show consists solely of individual buildings by famous architects, and every work is shown as a piece of sculpture divorced from its surroundings, insofar as possible. Seldom is any expression of use or site visible, and almost never any relationship to streets, other buildings, the city or the landscape. (The lack of place connotation is exaggerated by this process, for the work of Sullivan, Wright and Aalto particularly.) The implicit assumption is that buildings are *objets*, to be judged solely in competitive stylistic terms, like paintings in a gallery or jewels in a shop, apart from any context other than the sophisticated international esthetic tastes of the moment. And this is the way they are judged by most of the influential critics and tastemakers. But such esoteric criteria have very little to do with the way buildings are actually experienced by the people who see and use them, whether they are knowing or unknowing.

If a poll were taken as to the best-designed modern cities, in terms of visual enjoyment and distinction, I suspect that most experts and laymen alike would nominate Stockholm and Copenhagen. But why?

Of course, they both have richer historic remnants than most American cities, but their careful attention to preserving the past and using it to heighten the interest of the modern cityscape may make this difference seem greater than it really is. In any case they are essentially as new as our cities, and it is the recent development that dominates the scene.

Stockholm has a dramatic site, but Copenhagen is as flat as a prairie town. Both cities, however, have used landscape and waterscape with perspicacity, for all kinds of recreation, fine views, effective siting of new and old buildings, and to enhance the sense of basic geography and urban structure. By comparison, all American cities have neglected their natural resources for urban design.

Big housing projects, satellite communities and redevelopment schemes are variegated, often distinguished, and have been on the regular tourist beat for years. Monumental buildings tend to be quieter than ours, and more consciously related to whatever is around them. The differences between stylistic modes, high-style and vernacular, new and old, are rarely clashing, and are employed to create lively but harmonious groupings.

One interesting fact should be noted. Many of the architects and critics who would consider these the finest modern cities, would not include a single Swedish or Danish building if asked to name twenty outstanding works of modern architecture.

None is in the Form-Givers show. This hardly signifies that good cities do not need great buildings. It simply means that the criteria by which we are currently judging and teaching architecture tend to be entirely different from those for urban design.

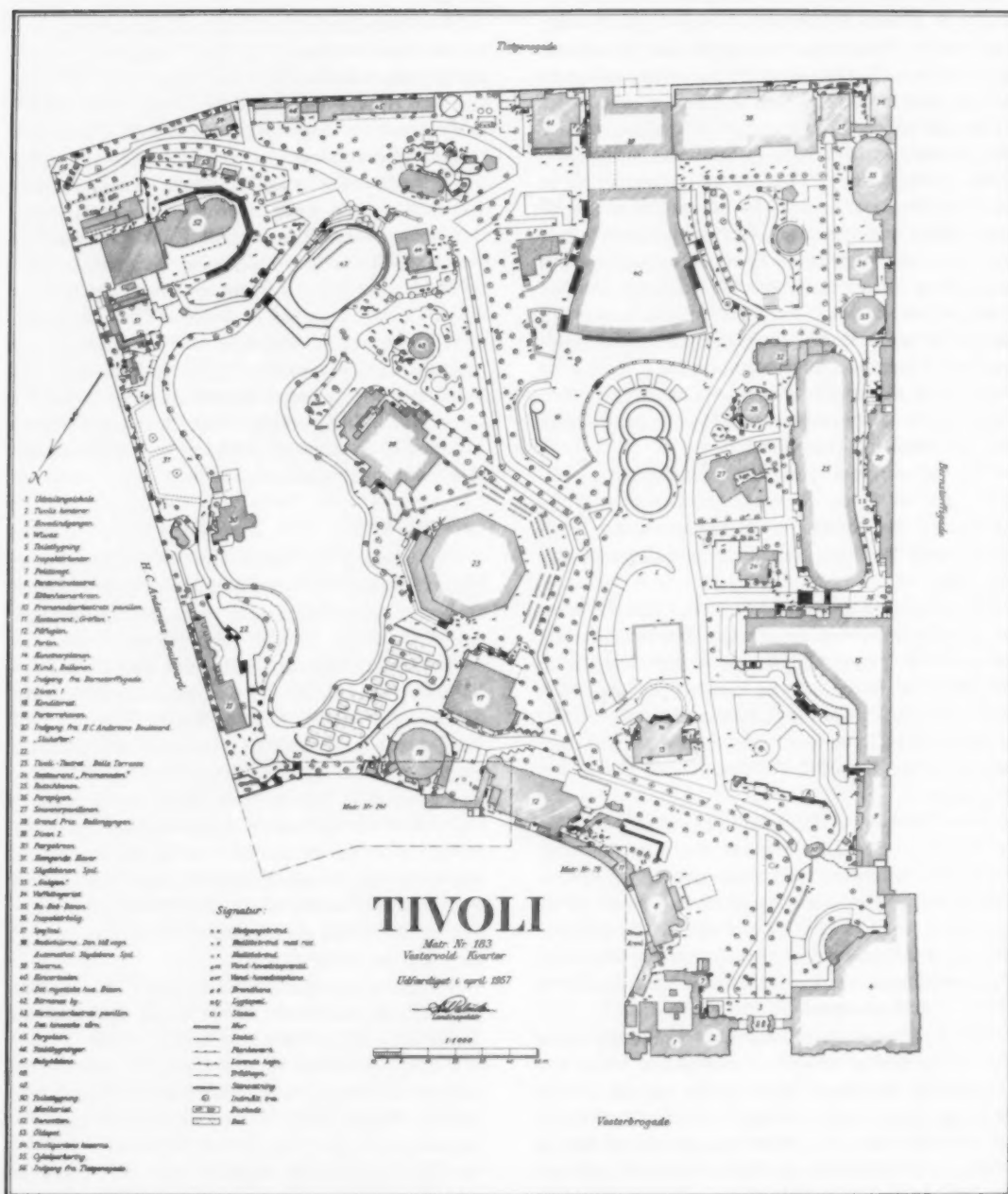
Most Scandinavian architects have a strong and responsible attachment to their communities and countryside which affects their personal esthetics, and also their working habits. Their participation is expected in civic affairs, and it is taken for granted that continuous cooperation among architects, landscapers, planners, social scientists, administrators and political leaders is essential for urban improvement. The most famous Swedish architect, Markelius, interrupted his private practice for many years to head up Stockholm's planning program, on a public salary as City Architect, a highly honorific and influential position in all Scandinavian countries. Along with a sense of place, perhaps the most important prescription for successful urban design from the Scandinavian experience is teamwork, with whole-hearted public service by distinguished architects.

In Conclusion

The contrast has been somewhat exaggerated. Neither Stockholm nor Copenhagen is as Utopian as I have suggested, and in some recent developments there are strident signs of what must be called, I fear, American influence. There are notable exceptions to all my complaints about urban architecture in the United States. Frank Lloyd Wright was no technocrat, certainly, and he had a magnificent feeling for place in terms of nature and geography. Much of his early work made a real contribution to urban design and had a healthy influence on the vernacular. In his later years he was the prima donna sculptor par excellence, however, and few would claim that Fifth Avenue was enhanced by the Guggenheim Museum, even if they like the building itself.

There are also many able architects, in the Bay Region and elsewhere, whose whole approach to present-day design problems is much closer to that of the Scandinavians than to the more famous and sensational form-givers. There are a few cities, notably Philadelphia, whose bold and imaginative schemes to renew their centers with sensitivity are having a nationwide impact. And the results of these individual and civic efforts are already visible in a few pioneering projects and housing schemes of real quality.

Most of our difficulties are due to still-primitive methods and naive architectural attitudes, which time may mature, and the rumblings of dissatisfaction are a sign of hope and promise. Perhaps it always seems darkest before the dawn. ◀



Open Space and Traffic Generators: *Tivoli Garden, Copenhagen.* No more than 25% of Tivoli's forty acres in the heart of Copenhagen may be built upon with permanent structures. Hence (as map shows) the management and designers over the years since 1843 have carefully concentrated the major traffic-generators at or close to the edges. One of the major restaurants, Wiwex, is at bottom right, facing a busy city intersection. The central zig-zag promenade follows the course of old city fortifications, while lake at left also shows faint evidence of its former function as a moat. All major activities are carefully located to keep any open spaces from "going dead" in day or night.

Magnets Generators Feeders

THE NECESSITIES OF
OPEN URBAN SPACE

by Grady Clay

Real Estate Editor of the Louisville "Courier-Journal,"

Executive Editor of the quarterly "Landscape Architec-

ture," past-president of the National Association of Real

Estate Editors, Grady Clay has become one of the coun-

try's best thinkers on the problems of urbanism—and one

of the AIA Journal's favorite authors

► One of the increasingly crucial disputes in American society deals with urban open space—who gets it and how, and what they do with it.

This is a battle over the re-structuring of urban communities to determine how much or how little space will be left at the end of each building boom; and how livable will be the results.

If the re-structuring of America were left to the architects alone, there would be faint hope. If they are to be judged by their works, most of them look upon open space as a means to an end, having no intrinsic value of its own, except as it provides a dependable site for their structures.

I should like to think this is no fault of their own, but rather is the result of American history; and that they, in common with most of us, are still dominated by the "Fill'er up!" tradition. This tradition ill-fits architects (in common with most Americans), to understand the peculiar nature of urban open space. And finally, it seems to me, these urban spaces have intrinsic qualities which must be understood before they can be protected, enhanced and reproduced.

On this point American history is not encouraging. For it is filled with antagonisms toward open space, antagonisms which persist in all our mythology about "evil" cities and "good" suburban or farming life.

This tradition teaches us that space on the land exists in order to be filled up—quickly by all means, legally if possible, and profitably by any means. It is written in our textbooks, reflected in our lawbooks and exhibited in the looks of our townscape.

From western Massachusetts to Hawaii, American history has opened up a succession of Western Territories. At first by necessity, and more recently by tradition, we have taken a proprietary, commercial and often antagonist attitude toward space. It existed merely to be conquered, sectioned, sold and settled. Unoccupied, it remained a threat to military security and life itself. From those vast open spaces might come wild animals, red Indians, shifty Spaniards or Frenchmen out for plunder.

To make this filling-up process easier, we laid down across the rough maps of the United States the Northwest Ordinance of 1784 which rectangularized everything into mile squares. And sub-

sequently, as beneficiaries of these millions of acres ready to be settled, we have enjoyed a century and a half of running away from our earlier mistakes. One could always go west to make a fresh start. The West was big enough to conceal us, mistakes and all—cities without water, ranches that blew away with the wind, ill-chosen crops that ruined land and owner alike.

Even such illegal activities as squatting were soon sanctioned and later sanctified. We first treated squatters as outlaws, but gradually came to recognize and legalize them as valuable pioneers filling up the West before the foreigners could get in.

With such a background, it's no wonder that we are accustomed to looking upon the filling of open space as a sacred rite. Development of open land is still "in the pioneering tradition," partaking of a sanctified ritual—even when it consists of little more than bulldozing out the last grove of trees on a suburban farm before the pre-fabs arrive. The suburban land speculator casts himself in the role, and clothes himself in the garment of the pioneering homesteader.

But this tradition hardly jibes with the realities of adapting cities to a doubling population, and of undoing the jam-packed mistakes of our early city-builders. We need to look to traditions far more ancient than those of the western border, and to human necessities as old as time.

During the past two years I have been doing some amateurish wandering through a dozen or so cities, listening to planners, architects and other learned fellows speaking their piece; and looking at scores of their buildings and plans. These experiences suggest to me that:

- 1 Buildings ought to reinforce urban space and its qualities, and not merely fill up a portion of it.

- 2 Architects need to study more carefully the uses of space before they can understand how their buildings will function in and near that space.

- 3 The proper buildings and built-in human activities around a space can transform the quality of that space, just as the proper spaces around a building can transform the quality of the building.

- 4 Open space can sometimes out-perform buildings in helping to re-structure a disorganized neighborhood. It offers a theme on which a city may be rebuilt, and may likely be the lowest-cost ingredient available for the job.

This may be familiar stuff, but far too many architects to whom I have listened sound as though the prime function of open space, now and forever, were to provide a setting for that

free-standing tower they're always about to get off the ground.

Familiar as it may be, what I am advocating has its own dangers, I am quick to admit. Open space is tricky stuff. Not just any old open space will do. In fact, too much is almost as dangerous as too little. I once coined an awkward phrase for this apparent fact: "The Fallacy of Unilateral De-densification," which was supposed to translate: "Merely moving people farther apart will solve fewer problems than you may expect."

I am equally convinced that with proper care, and under the direction of competent designers, it is quite possible to transform the livability, imageability and fiscal position of our central cities chiefly by the careful creation of open space (coupled, I hasten to add, with such processes as urban renewal, land tax reform, and a host of other administrative cures).

Urban open spaces have their own nature, totally different from the open spaces of suburbia, Inner or Outer. They are important elements in the psychogeography of cities, representing emotional as well as financial values. They carry messages, speaking as loudly as billboards, as lastingly as buildings. If the messages are garbled, the reason lies in the space itself; it may be carrying too many functions, or be so badly designed that its functions are confused.

Generally, urban open spaces should perform more than one function, serve more than one group of people, work for more than one set of masters, and deliver more than one set of space-cues.

Single-purpose space is generally to be abhorred, and this goes especially for space which has no purpose other than to exhibit a building. The injection of single-purpose space into city life is risky. Consider any new expressway, say the Central Artery in Boston. The noise may spill into neighborhoods all around, but traffic moves. The city's visual unity may be ruptured, but traffic moves. Land under the expressway may be permanently blighted, but the single purpose is served.

In contrast, the most stimulating and useful open spaces are those in which many things happen simultaneously, in sequence, and around the clock.

Look at Tivoli Garden in Copenhagen. Something's going on all the time. This famous forty-acre playground is bordered by magnets, each generating its own forces to keep the space from growing dull. Among them are twenty-eight restaurants, the biggest at the edges to pull outsiders into the garden. There's day and night entertainment including evening shows which cast the sound of music and glare of fireworks to en-

trap and entertain people far beyond the garden walls. And outside those walls are equally important attractions: The City Hall, a great public square lined with hotels and commercial buildings and a railroad station on the other side. All these combine to generate constant cross-currents of traffic, steady supplies of visitors day and night. Is it any wonder that it remains after 118 years, one of the greatest of all Scandinavian attractions for tourists and natives alike?

Not only the magnets, but the space itself, must be properly arranged. Magnetism has its own rules for urban spaces: The spaces must not be too wide for magnets on one side to exert their pull on people at the opposite side. (One of the great troubles with New York's Central Park is its width; yet it survives quite well because of its many other qualities.)

Narrow spaces seem to work better than square spaces, just as narrow shopping streets are more enjoyable than broad ones. And for much the same reasons—you can see across to what's on the other side, pursue visible goals. Narrow space gives people a variety of choices—things, activities, other people. Square space offers fewer choices. A one-acre open square offers a frontage of less than 850 feet all around, while a one-acre strip park of plaza fifty feet wide provides a total frontage of some 1800 feet. Although I would not suggest that every square become a narrow rectangle, it does appear that the long narrow spaces work in an entirely different manner, and more effectively, than does the square.

Each shape has its rightful place. Surrounded by skyscrapers, the long-and-narrow space suffers and is overwhelmed; so are the people who use it. If Mellon Square were a strip, it would be lost amid the Pittsburgh skyscrapers.

I have been particularly struck by the affection generated by smaller spaces "just off" the larger spaces. These are "alcove spaces" with furniture, functions, and magnetism quite different from those of the major spaces. For one thing, alcove space can be single-purpose with impunity, since there is a variety of purpose available nearby in the larger space. It can be tightly enclosed, almost overpoweringly so, as long as the larger space with its wider spaces, exists close by.

These special-purpose spaces reinforce the main spaces by feeding different sorts of people into them at odd hours. Many differing streams of traffic "make" the central space; they contribute off-peak loads, minority-group variations, unexpected excitements. They furnish the "mix" that the larger spaces need.



The Louisville Courier-Journal

This is a Political Venturi. Location: Louisville, Ky. Major traffic-generators: County Court House at left; City Hall (beyond Court House but not seen except in fragment); Court House Annex (connected by arcade); and First National-Kentucky Trust Co. This space, in business hours, carries a major flow of office-holders, political lawyers and hangers-on

This "mixing bowl" space is a variation, but its function is clear: To provide appropriate space for social currents to flow, come together, swirl about and mix before they are poured into the city's next set of channels or structures. There are many such spaces in cities, usually badly designed for their jobs: Street corners where "everybody in town walks by sooner or later"; exposed pieces of sidewalk where you'll see "everybody who's anybody in the financial district."

One of the factors contributing to Mellon Square's success in Pittsburgh, it seems to me, is this "mix." To and from four large traffic generators (Alcoa, US Steel, Penn-Sheraton Hotel and Oliver Building) pour a constant flow of people, each with its own consistency, speed and viscosity. (Conventioneers out for a breather between sessions walk in a different way from bankers going to lunch, or hadn't you noticed?) There's a constant midday and afternoon trickle to and from the nearby Duquesne Club or Harvard-Yale-Princeton Club. The presence of such magnets just off Mellon Square contributes to the special quality of the human flow, as does Hemming Park in Jacksonville, serving a similar function—as a way-station between the business district and the Seminole Club.

Clubmen are only a small (though easily identified) part of the "mix" which centrally-located open spaces require, and clubs are fairly good small-volume traffic generators. Filling up the open space around such generative centers can reduce their contribution to the mix, and thus shrink the human choices available in the spaces.

In mid-city, the channel or connective spaces bear a peculiar relationship to the buildings around them, and I suspect from a fairly close observation of real estate transactions in a city of a half-million over the past ten years that one key to successful building location is a thorough knowledge of the way such existing channels work.

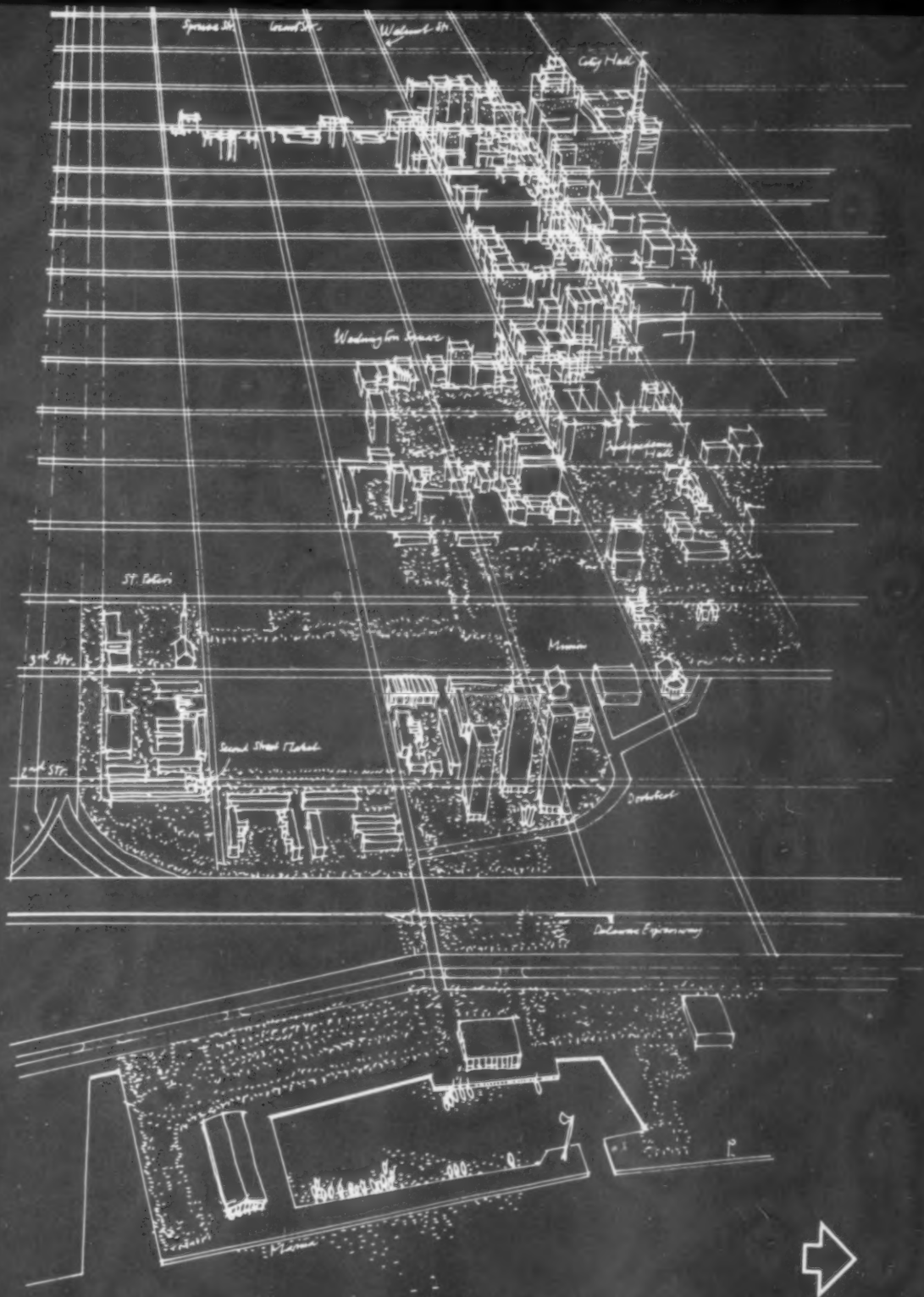
Counting pedestrians is not enough, although the kind of origin-destination survey and nose-counting that goes on at the edge of cities, or around central business districts, would pay dividends when applied to one block. My own experience as a metropolitan reporter tells me there is an easily-identified political venturi in every city; one channel through which flows the largest number of news-makers every day. A question cast into the flow is certain to snare an answer, even if unquotable. In my own fishing-grounds, this particular venturi was never planned; it consists of a partially arcaded alley between Court House and major bank; a short stretch of sidewalk with many a promising doorway leading to the offices of news-makers; and then a vast

baroque space through an old-fashioned bank building, a kind of political-financial Peacock Alley. Thinking venturistically about such spaces, one concludes that this progression of indoor-outdoor spaces, this variation of political-financial "mix" in the crowd, this array of major spaces (Court House lawn) and feeder spaces (doorways, lobbies, arcades, sidewalks, offices) embodies a set of functions which every designer would do well to study. For one begins with functions.

Clubmen's space, and politicians' pathways are merely two aspects of urban space. Newcomers' space is quite another. There seems to be a strong need for new kinds of open space where metropolitan newcomers (we'll have some 40,000,000 to absorb by 1975) can meet, mingle and begin to get the feel of the place through eyes, ears, senses, and not merely through bumpers and steering wheels. Our closest example is the suburban shopping center, surely one of the least inviting environments for such occasions (excluding Northland, Old Orchard and such typical exotica.). It is well to remember that less than one per cent of today's urban newcomers get the Welcome Breakfast and Welcome Wagon treatment. I have yet to find the kind of urban space that begins to perform, consciously or not, the same functions. (Suggestions are welcomed.)

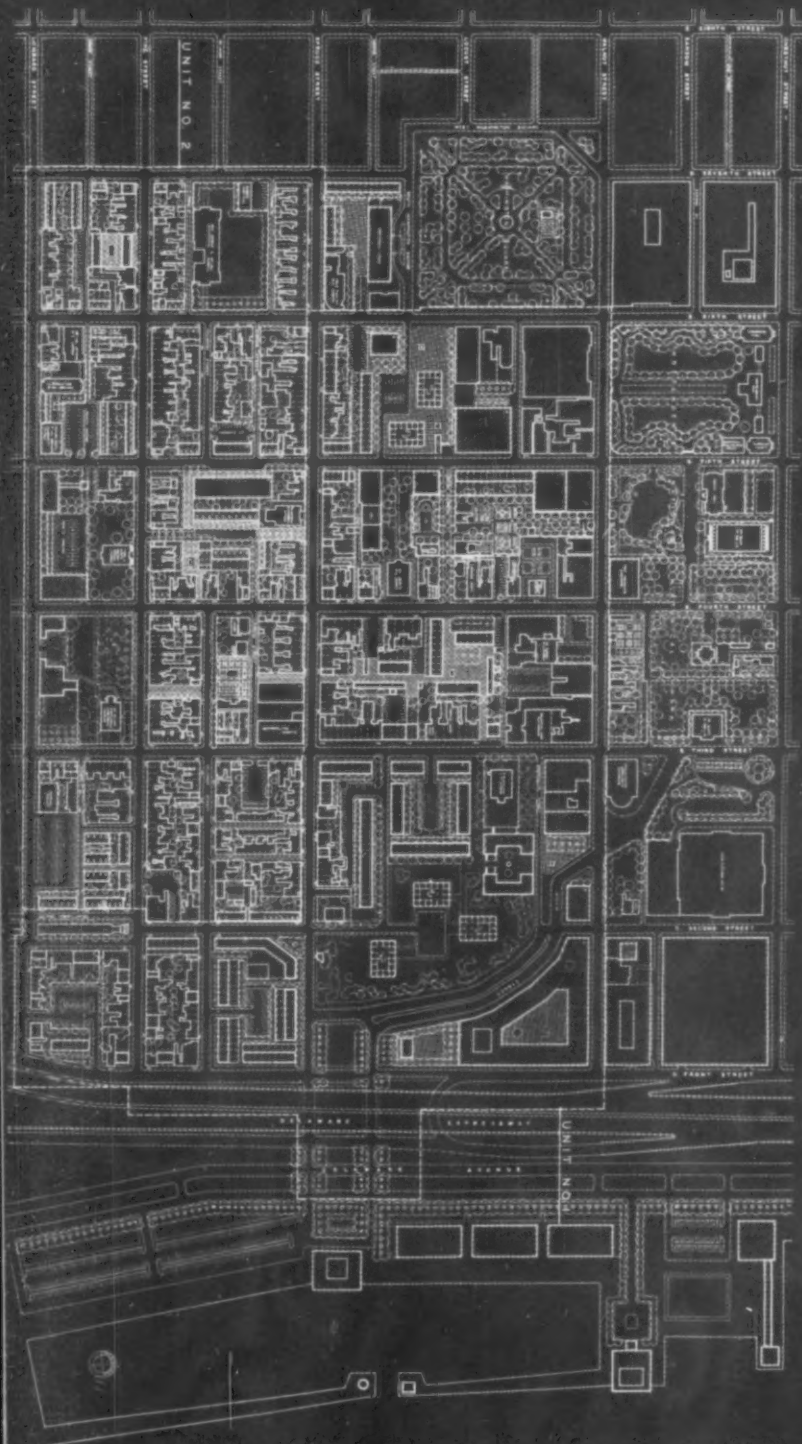
A final word about language. We need a language of space which will begin to approach in accuracy and descriptive power the language of building construction. I have begun to see some fascinating efforts to develop new vocabularies, new concepts for handling urban spaces in linguistic and graphic ways. Kevin Lynch's invaluable book, "The Image of the City," offers a number of concepts and phrases. If he had done no more than suggest "path, edge, node, district and landmark" he would have made a lasting contribution to understanding urban space-phraseology. In Japan, Philip Thiel is perfecting, with the aid of the AIA's Rehmann Scholarship, a fascinating space vocabulary, an extension of his space-choreographic studies at the University of California. And at the University of Illinois, Philip H. Lewis Jr has issued a draft of his space vocabulary as part of a "Graphic Glossary of Landscape Design," offering well-organized insights into space, its functions and uses.

The language of space is, after all, a part of the reality, and neither our historical dedication to filling it up, nor our linguistic difficulties in describing it should foreclose our constant and dedicated efforts to understand its functions. Only then can architects and their allies begin to handle it with the care it deserves. ◀



Washington Square East Urban Renewal Area, Philadelphia

Courtesy of the City Planning Commission



Prepared by Wright, Andrade and Amenta, architects for the Redevelopment Authority of the City of Philadelphia

Lewis-Claire Studio



"Sitting area" on St. Peter's Way at Delancey Street. Drawing below: Chestnut Street at Independence Mall





Lewis-Clare Studio

View of model from river, Society Hill on the left



Lawrence S. Williams

Peace on Washington Square

Urban Design and Mental Health

by Leonard J. Duhl, MD

The author is Psychiatrist, Professional Services Branch,
National Institute of Mental Health, National Institutes
of Health, Public Health Service, US Department of
Health, Education & Welfare, Bethesda, Maryland

► The architects and the city planners to whom this paper is addressed perhaps were once the only persons concerned with the physical design of our buildings and cities. The author, a psychiatrist, claims that this now is also the domain of mental health; but so does the economist, the politician, the welfare worker, the business man, the government and a host of others claim a concern. Similarly, no man who considers that his responsibility is limited to his own technical skills is doing his job. Truly the ultimate concern of the specialist is the human being, who uses, is affected by and affects the creations, the activities, the social organizations and the structures that come into being from the work of our hands. We are using "the tools" of building, money, social organization or what have you, not because they are an end in themselves but because they aid in the solution of problems that we see in the humans around us.

At a moment in history when land was almost limitless, we were perhaps free to attempt a single solution to the needs of a single situation. We were free to build a house, or even give to one individual the maximum of what we were capable. I submit that we are now faced with a new problem—not new in that we have never seen it before, but new in that it has become our overriding problem; i.e., the interrelationship of the needs of vast numbers of people and groups, the effects of apparently independent actions on each other, the requirements for a priority order of activities in widely disparate areas, and finally the logistics of dealing with the variety of problems faced by our

society. Indeed this seems too complex for our human mind to deal with or even comprehend—but the urgency for clarity seems so apparent to me that I would like to spell out what I mean, and what this means for the activities of the architect and city planner. As should be immediately clear, it has implications for all the other persons and specialties concerned with man's welfare.

The problem of the architect and city planner heretofore has been buildings and related questions—how to build them? for whom? for what? what relations exist between them? and is there beauty and harmony? These questions can no longer suffice despite, or rather because of, the fact that we have not adequately found solutions to these issues. The problem is the people who live out their lives, work and play, not just in our cities and rural areas but in the complexes that make up urban centers, metropolitan belts and community configurations which include different areas of our country and, at times, the world.¹ Sometimes however the "communities" are not physically defined but are created only by the issue involved.

We are faced with problems where the community of our concern is not the geographic unit of the block, the neighborhood, the city or even the metropolitan area. We are concerned with a broad range of issues; and each issue has its own community of concern. To put it another way, each problem defines its community of concern; and these communities no longer are bounded by physical districts defined by the now primeval political boundaries. Rather they are defined as functional units. For example, people, depending on social class and culture, are more or less dependent on immediate geography for social ties.² Lower-class, near-immigrant groups have maintained kinship ties with family and friends against the onslaught of Americanization. These ties play important roles in their lives. The professional, academic and upper managerial class is bound by interest ties across wide physical spaces and indeed can be said to have more functional relationships. Mobile individuals, easily duplicable relationships, and ties to interest problems depict this group. The how and the where of their living and working have different meanings than to, say, the Italian-Sicilian second generation immigrant. Homes have different meanings and so do neighbors, the con-



Delinquency starts here

cept of privacy, space, noise and so forth. Building for both groups is different.

Let us look at the changing pattern of the Italian-Sicilian, not second, but third generations: Mobility is increased; new functional relationships develop more strongly around school and work; and in many ways they too join the mobile throng of the ever-increasing middle classes of America. Can we in good faith plan for a stable society when it is a mobile one?

In doing so, can we ignore those problems inherent in moving? Moving is a crisis in peoples' lives. When ties of kin break, or are broken, new resources are demanded or needs go unresponded to, and illness may result. We have seen that when one has difficulties, social services, medical clinics for psychosomatic disorders, and psychiatric services often become paid-for replacements for the previous free kinship aid. We must face up to these needs and recognize that homes, and also new industrial complexes, new towns and the like, may for some individuals and groups require new kinds of services. Is this the problem of the architect or planner? Certainly not; but he should be aware of these needs and demand that others provide the necessary services in conjunction with his planning. For provision of buildings alone, be they beautiful or not, may be dereliction of duty.

We have said that the problems are not buildings, but people and their institutions. If we look at problems such as juvenile delinquency or alcoholism, concerns of my field, we may see their complexity and how architecture and planning may fit

into the problem-solving. Architecture certainly will not be *the* solution to delinquency.

But to concern one's self with the problem of alcohol—its use and its abuse—we find that at one level it is indeed a medical problem. On other levels it is a question of availability, cost, location and numbers of bars and package stores, level of taxes, time of drinking, habits, customs, culture, advertising, social services, education, societal values, distribution agencies, politicians, crooks, etc. The list can be endless. The problem is complex. To solve it, we need not only more work in the medico-psychiatric field, but in all these other areas too. Architecture and city planning are part of the solution to the problem of alcohol, if we consider the effect of neighborhoods, ethnic groups, new communities, education, recreation space, mobility via cars, and so forth. The kind of new communities you build, the way you build them, whom you involve in the planning stages, the way the decision-makers are convinced of the values of certain decisions not just for the beauty of the city or for the tax base, but also for the prevention or even resolution of problems such as alcoholism, are central to your responsibility.

¹See "Urban Sprawl and Health" report of 1958 National Health Forum, published by the National Health Council, New York, 1959.

²See especially the work of the Center for Community Studies and their reports on the West End of Boston, e.g. Gans, Herbert "The Human Implications of Current Redevelopment and Relocation Planning" *Journal of American Institute of Planners*, Vol. 25, February, 1959, 15-25; and his book "The Urban Villagers" in press.

Similarly, juvenile delinquency is not simply understood or solved by psychiatric insights or treatment. It too involves a complex interrelationship of factors. Here the city planners may indeed be more involved than with the alcoholic; for neighborhoods with high rates of reported delinquency are often objects of potential urban renewal. I submit, and by 1961 this is an infrequently disputed fact, that wiping out the slums does not *in itself* solve the problem; in fact, it may by disturbing the equilibrium of the social network and kinship ties increase delinquency. No one should say on this basis that urban renewal should be stopped; rather, it should be part of a larger plan for the solution of urban problems.

No one approach, neither urban renewal nor psychiatric treatment, is likely to provide the answer. We can find answers, however, when our skills are coupled with a variety of others. Yet, this integration so necessary for dealing with the totality of the problem seems infeasible at this time. We hear it is not politically expedient at this time; other problems or other points of view have priority, at this time. "At this time" somehow is always here.

With all these "real problems," the architect or city planner, like the psychiatrist or mental health worker, cannot be blamed for keeping his eyes focused on his more orthodox concerns; for the one, on the building, the structure, the massive chessboard on which modernistic pieces are reassembled for form, beauty and economy; for the other, on the hospital or clinic and treatment. When so much unknown and indeed uncontrollable pressure affects what we do, we do our best. These pressures are indeed too great; so there can be no blame.

Yet, we should condemn ourselves for lack of responsibility to the total needs of society in not continuing to point out these relationships, and in not aligning ourselves with persons from other areas concerned with man. It is necessary to keep clarifying, pointing out, edifying and searching for new, perhaps daring, tools to help us break out of this treadmill. Facetiously, someone mentioned that the one model of man we have not used is that of the squirrel cage treadmill, for we go round and round, making changes but not finding comprehensive solutions. I believe that there are no real solutions; each problem with which we deal with a variety of tools has inherent in its potential solution new problems. Perhaps all we can do is find a new treadmill that operates on an over-all better level. Even so, we must look for better solutions than single ones. We are dealing no longer with simple problems, but with what some have called systems problems—those of organized complexity.

What I would propose to the architect and the city planner is what I propose to my own colleagues: The need for some new thinking and action.

In the education of our action persons and much-needed researchers, we need new ways to look at our problems. We need an integrated and total approach to our problems. We need more economics, more political science, more geography, more history, psychology and sociology in our understanding; and we need these integrated.

In practice we forget much that we learn in school. Recently I heard of a city planner turned homebuilder who complained that the city planner who works for the city forgets his noble ideals and becomes a servant to politicians rather than an advisor, stimulant and perhaps social conscience. We need mechanisms to do total, integrated planning for our communities. As problem areas such as urban renewal, juvenile delinquency, or alcoholism become matters for political concern, we need the same broad cast of characters to advise, stimulate, criticize, change and interact with. We need new mechanisms in our communities which will bring together the practitioners, the politicians, the power figures and the ivory-towered scientists. Knowledge and concerns for action must become a two-way street.³

We need more research in housing and city planning. We have to know more about how they affect people both in the planning stage and at the completion. We have to know more about the needs of people and how they are expressed and how the physical environment can be utilized to aid them in attaining their goals. One of the goals of many is beauty; another is functional need satisfaction; still another is mental health. We have to face up to the urgency of all these needs *at this time*.

It has been said that people can grow in the presence of crisis. Crises are all around us. The changing patterns of our metropolitan areas; the changing needs of our people; the more adequate use of our resources; the changing role of government; and the ways of dealing with bigness in cities, government, industry and the complexities of our problems, are some of our most important domestic crises today.

Justice Douglas recently reminded us that there are two Chinese characters for the word crisis—one for danger, the other for opportunity. We now have the opportunity to use our vast skills and resources, both yours and mine, to solve these problems. Let us do so. ◀

³In this area the work of Brookings Institution—Committee on Problems of the American Community; and their work bringing social and behavioral scientists together with political and power persons in several American cities.



General Neighborhood Renewal Plan
Brooklyn Area, Charlotte, N. C.
Hill & Adley, Atlanta, General Planners
Edward Waugh Associates, Raleigh,
Physical Design Development

BROOKLYN G.N.R.P.
CHARLOTTE, N. C.

LEGEND:

- area use
- living units and structure
- small offices and structure
- medical center
- apartments
- light industry



plan: showing land use proposals
 and building coverage.





In the Piazza Barberini "... you can no longer hear the lapping of the fountains for the yapping of the Fiats."

The Visual Quality of Cities

by Walter McQuade, AIA

A member of the editorial staff of the Architectural Forum and architectural columnist for The Nation, Mr McQuade is aware not only of the "monstrous monotony" of our cities but also of their magnificence

► In the summer, on Monday mornings, I drive my family back to the city from the potato-growing end of Long Island. As we follow the superhighway through Queens toward the Midtown Tunnel and Manhattan, evidence begins to accumulate that we are nearing the commercial and cultural capital of America again, and it is not cheering. Our cities have a visual avarice.

First comes the anesthetic: Block on block of brick-bleak apartment houses in Queens, a forest of mediocrity in building. It goes on for miles. Then the housing pattern ends. Finally, the factories and warehouses begin, and the road lifts upward as if by doing so it could get above the industrial stink. It can't, of course.

Then comes Calvary, the old New York cemetery, which is just about filled up now, I understand. (Plots, when available, sold for \$7.40 per square foot—high, but not bad compared with the \$275.00 per square foot for real estate in the Grand Central district.) Traffic is moving in short stutters, so there is plenty of time to reflect on all this.

But then there comes the hackneyed moment when the roadway rises again and you catch a glimpse of the towers and tall slabs of Manhattan itself across the river; you see the Empire State and up to Rockefeller Center and beyond. The towers gleam—especially on those torrid August Monday mornings do they gleam. They are beautiful, a complete man-made landscape, a thing, a vision of power filed neatly into millions of desk drawers.

Over the eloquent towers, however, on many a quiet morning, is a long smudge in the sky.

Smog. Our cities quite literally hurt our eyes and make us weep. The pall lurks there in the sky above the towers, sometimes even hiding their tops, on sunny days. It is a surly, man-made discontent, at biblical scale. If you want to take it for an omen, it is frightening.

Does it mean we've made our city and polluted it? Smog would be only one of the visual pollutions, of course. The cities' other annoyances and menaces of dirt, noise, traffic, bleakness and shoddiness are not usually included in the inspirational views from across their rivers. What this view misses most of all, perhaps, is the dreary monotony of the city's architecture, and it is this quality which may be the most disheartening. This is the deadening quality, which trains so many big-city Americans not to see architecture and not to be fully aware of many other things: Not to hear obscenities shouted in the streets, not to feel when jostled, not to anger when stepped on, almost not to weep when dirt gets into their eyes—yet, finally, to explode into senseless tabloid violence at the wrong provocation. The monstrous monotony makes our cities hurt, behind our eyes, our minds, too.

My assigned subject for this special issue of the *Journal* is community appearance, a mild enough phrase—even a little prim—but because appearance means image, which connotes eye, I've taken the liberty of introducing this view in visual purple. I don't think it's improper. What a community looks like is inevitably what it will become, and what I see frightens me. I believe that American cities' ailments are not just for the dermatologists; under the skin are at least four easily sensed organic ailments:

1 Nature is being ejected from the avaricious city environment, if it is not already gone. The result of this banishment of natural greenery (sometimes it is replaced by pots of plastic leaves) has been to focus all attention instead on the green of money. Dumb materialism triumphs; dreariness is easily, economically produced.

2 Growth has been much faster in people and buildings than in maturity. Our city politics haven't begun to catch up with our problems. The visual result: Over-organized chaos, slums next to high-rent districts whose architecture is very frightened indeed.

3 Poverty. Cities are, and always have been, for both the very rich and very poor people, and the rich have either had utterly

to dominate or to take care of the poor. Too many of today's redevelopment projects dangerously ignore the poor; they do not accompany their costly new middle-income buildings with replacement homes for the slums they displace. In this country this cannot continue; it has already blocked many redevelopments. The poor have aldermen too.

4 Cars. To get out of the city you need a car. The country's carmakers need us to buy cars. Cars need roads. Roads don't pay taxes, but eat them. Roads never can solve a city's problems, although they are the easiest way to spend money, raising lots of dust. Visually roads just make the city worse, for their macadam architecture matches and extends the monotonous faces of most new buildings. Nor is this just an American problem; in the Roman squares you can no longer hear the lapping of the fountains for the yapping of the Fiats.

There are other, more subtle ills of the cities, and other contributors to this issue will point them out. As I write this I pause to look out the window of this Rockefeller Center office building. The view from the nineteenth floor is down Sixth Avenue. For six blocks down, the wide, one-way street is clogged with cars, mostly taxis, on this December holiday Saturday. There are also buses clumped chummily in groups, bulky maidens unwilling to leave each others' comforting company. But eight blocks down, two fire engines, very male, are caught in the traffic, trying to break through. Their lights are flashing and I suppose their horns are bellowing too. It looks impossible for them to get through the hundreds of cars ahead. It looks impossible also for us to do anything to save our cities, but perhaps, with all our red lights on and a great deal of screaming, we can refuse to be refused.

Surely it is worth the try. There are so many visual qualities to save in our cities which tell their great heartiness and diversity. These scenes are mentioned so often they're cliché: The byways of Greenwich Village, the grandeur of Michigan Avenue, the sobriety of Beacon Hill, the charm of the French Quarter, the intricacies of a hundred waterfronts, the bustle of scores of wholesale districts. We can all name dozens of elements of various cities which have bewitched us, amused us, and at least a few which have moved us deeply, simply as visual objects. For those of us raised in suburbs or towns, the cities have been classless postgraduate universities.

Beyond these things there is a magnificence in the very substance of our cities; these are the biggest things we have made—bigger than dams,

bigger than explosions. The visual flavor still remaining in our cities is our very best food, because it didn't cook quickly, or easily. Let me quote from a novel of several years ago:

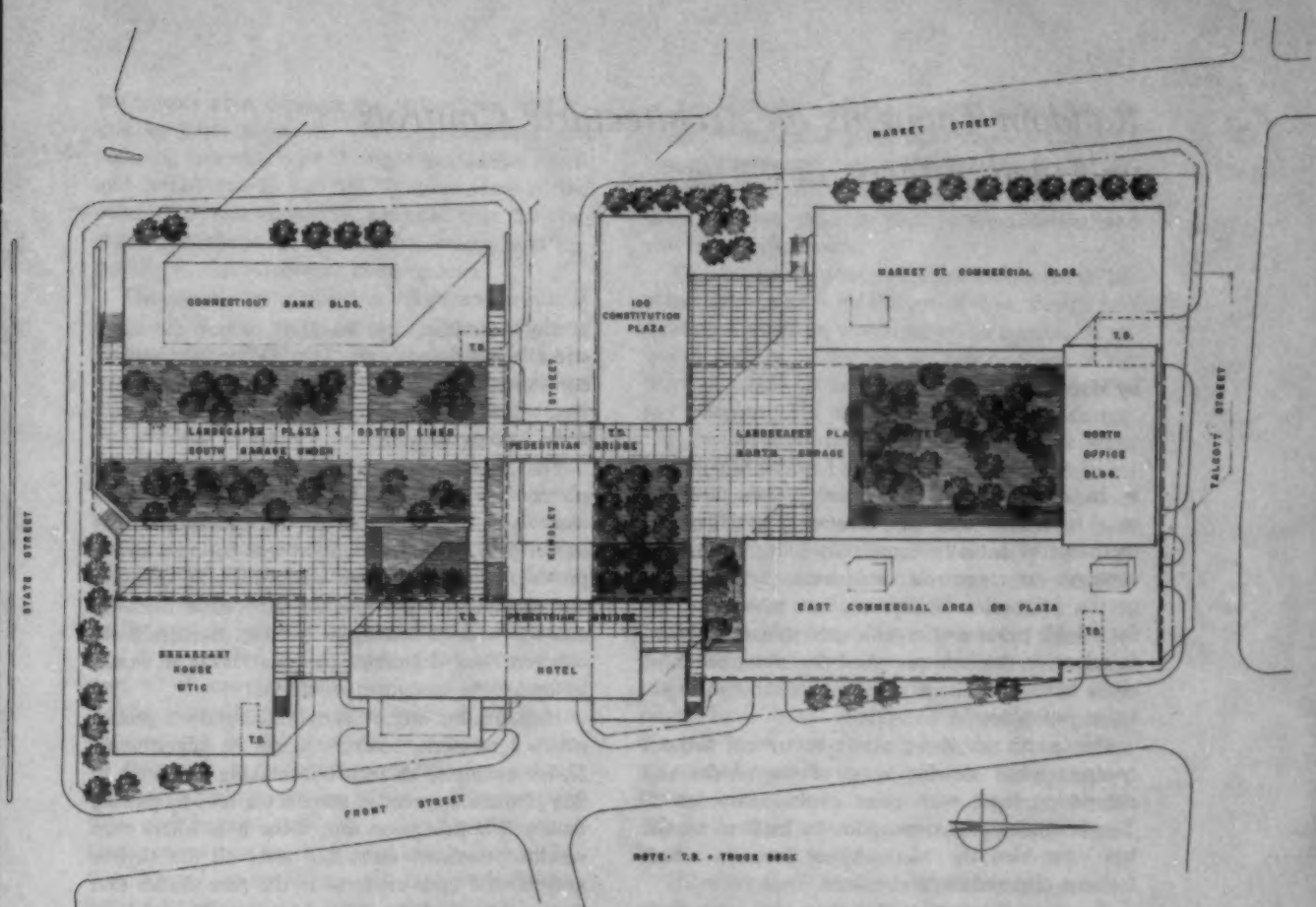
I've thought many times since that it is worth getting up early in the morning to see New York without many people on the streets to distract you, although I surely haven't done it frequently since that morning.

Just after dawn the streets are quiet and dead except for a bleary taxi or two, a garbage truck lumbering by like a jungle beast, and some neon signs which someone forgot to turn off last night. The neon is looking very tired and truthful by daylight. In the early morning you get the impact of New York as an enormous thing, as a monument of substance not of impulses, of stone not whiskey. It is a startling mammoth pile, monumental as the Egyptian pyramids, but bigger and less simple. It is somber, substantial, and in a way reassuring; the people who live behind the millions of dirty windows are just beginning to stretch and wake up, and at that hour you know they are just like anyone else, staggering sleepily toward their coffee cups before their mammoth collective shrewdness and ambition and ruthlessness get warmed up and going.

But then after breakfast, the people hit the streets and the city blurs out as a noble achievement. The human beings in the foreground are not as valid as their background. It probably was the same way with the Incas and their magic cities. Even then the foreground was full of funny hats. The people try to live up to the cities they have built, but fail and are unhappy. Perhaps in the end all of us New Yorkers from Idaho and the other forty-seven states will all just move out and leave New York deserted—like the Incas, we'll retreat from our cities into the sea or go up into the mountains.

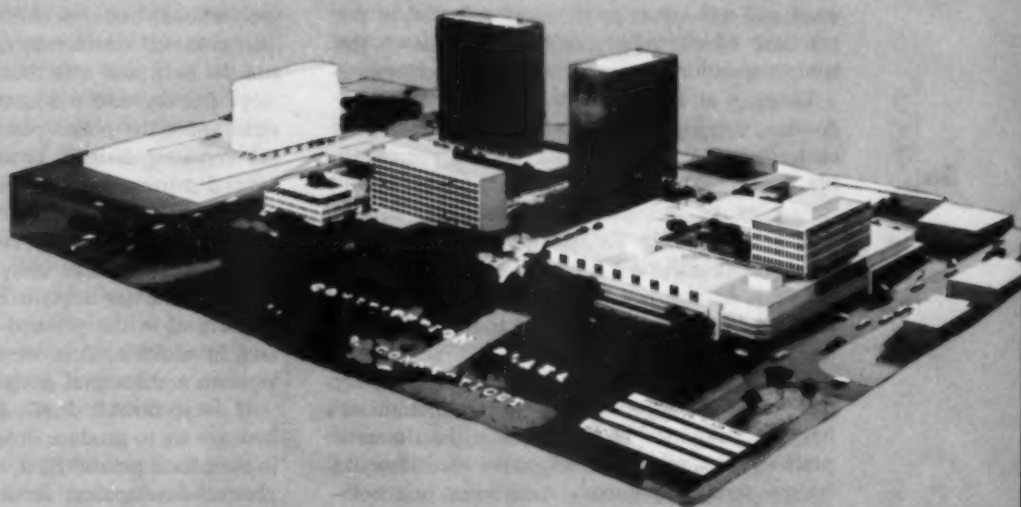
This may be so but who wants to be included in the end? Today the sensible, civilized rescue of the city is as much a test as getting to the moon. Together with the way we handle our alphabetical explosives, whatever we do with our cities will mark our success or failure. Up to now in America the rules for cities have always been financial. They're rules stacked against survival. Rules of intelligence and beauty must be made reins on the smug, polite avarice of "real estate." Architecture itself cannot solve the sickness of the cities, or even mask the visual symptoms, but it could be a scalpel in the right political leaders' hands.

Those fire engines, incidentally, made it through the traffic jam. ◀



Constitution Plaza, Hartford, Connecticut

Charles DuBose, AIA, Architect



Random Thoughts on Architectural Controls and their Effects on Cities

by Harry M. Weese, AIA

► In considering controls on architecture we must remember that the recent origins of control mechanisms actually came only in the last half-century. Prior controls there were, by royal fiat or the exigencies of defense, but mostly by the inexorable process of organic growth with its built-in adaptive mechanisms. And the most beautiful cities have been built innocent of modern legislative paraphernalia.

One must ask if we aren't better off without controls when viewing some of the results and comparing them with prior evolutionary forms. The breakdown of time-space by modern transit has scrambled the hierarchy of location which forms a city and its land values.

To attempt to order this chaos by controls is to assign land values. To a limited extent zoning does this, but the law does not allow dramatic changes which would result in a satisfactory contrast, such as between North Michigan Avenue, Chicago, and the adjoining parallel streets, the one developed to a consistent intensity by virtue of preventing parasitic offshoots from its flanks. The zoning which would do this is viewed as expropriative yet it is obviously for the greatest good and will create total values reflected in the tax base which would justify writing down the land in question. Renewal offers the mechanism.

Looking at Park Avenue or North Michigan Avenue, it is clear that it is too late to achieve a controlled end product. Park Avenue began its life according to its cornice line. Modern architecture broke this phalanx dramatically in the first instances, using the background as a foil for its prima donnas. As it is now, the remains of old Park Avenue will become the exceptions, the Racquet Club for example, and the moderns will be lost in their own confusion.

Cornice lines and height limitations have very definite roles, so do setbacks and relief from setback. An example of the latter is the dramatic pinching of Congress Street where the sidewalks burrow through Sullivan's Auditorium and nothing is left in the street but vehicles, a rare sight

in any American city. Similarly, where the same street bores through the Post Office, a dramatic contrast is created; all because a rule was broken. But, when all the rules are off, the anarchy of new Park Avenue prevails.

The negative nature of controls is adequately pointed up by the envelope rule which shapes most New York buildings. In Chicago, in an earlier day, a height limitation with set-back tower provisions has left a high-water mark on that city and accounts for the effective canyons of the loop and the wall of Michigan Avenue, tremendously coherent and desirable. Consider what it would be under the envelope provisions!

If clients and architects operated under a gentlemen's agreement, controls would be superfluous. If, for example, all men undertaking buildings in San Francisco agreed to respect the hills by putting their tall buildings on top of the hills where they wouldn't obstruct views nor level off the skyline and painted their concrete in the pale shades that makes the cubic city shimmer with light, and built towers rather than slabs so as not to disturb the scale, San Francisco would grow to greater glory. If instead, architects and owners seeking their own rather than San Francisco's glory, punctuate it with prima donnas, its cohesiveness will be vitiated and its complexion and shape damaged. How can a desirable and subtle end result such as this be induced by controls?

Controls are essentially negative, spelling out prohibitions. Under prohibitions we settle for the least common denominator, preventing the worst and the best, and with them we build a bureaucracy. Density and use control are the essentials valid under the police power to safeguard essential services, orderly process and values. But, beyond density and use, we are in the intangible area of esthetics. No controls can be devised to safeguard San Francisco, nor could controls help Park Avenue achieve unity unless those controls were the kind that apply to a specific situation such as we find in the planned development concept, and, in addition, there were a concerted point of view on architectural design and material.

If overcontrol is deadly and freedom is license, how are we to produce orderly cityscapes, at least in their focal points? First, we must set up priority planned-development areas and devise means to get them planned. In a redevelopment situation,

the means exist through the write-down and resale in large segments, under architectural and planning controls. With the right motivation excellent results can be secured. Witness some of the completed redevelopment projects that are beginning to shape up around the country and appearing in redevelopment competitions.

The essence of planned development is that it suspends all rules and is judged in its own context, granted over-all planning not in conflict with the city plan. It is within this protection that design becomes free and responsive to reality, that streets can become as narrow as befits the design, that balconies and bay windows can overhang public ways, and indeed, public ways run beneath buildings. The tyranny of the gridiron, of the so-called zoning lot which penalizes individual ownership, of set-backs, of garden wall heights which forbid atrium houses, of a host of minute rules necessary to the city at large in an uncontrolled situation, can be suspended in deference to the specific design which can be evaluated on its own terms.

The planned development concept worked in another way in the planning of Lincoln Center. In this case an enlightened client required the separate architects to agree on a common site plan and beyond that the architects themselves finally came to a nearly unified architectural solution. Thus Lincoln Center will rank with Rockefeller Center or Court House Square in Denver as coherent city space.

What of the Fine Arts Commission approach? The great value of arts commissions lies in their power of persuasion and that is as far as they should go or they become another prohibition. Having to appear before a distinguished lay group and explain one's intentions is a salutary experience for any architect. This may seem dangerous to the freedom of expression but we should remember that architecture is not free art but social art and it should stand up under the scrutiny of qualified observers. If after surviving this, the architect wishes to go his own way he may still do so, with the consent of his client. If together they do not have the courage of their convictions they will falter, and properly so.

Another example of pooling of viewpoints is the Foreign Buildings Operation of the State Department as set up by William Hughes with the advice and counsel of Pietro Belluschi who wrote the guiding esthetic policy. Under this program a committee of architects stood for the client. The results speak for themselves, and many an architect has benefited from the ministrations of this committee of peers.

Other examples of pooling talents are the association of firms for undertaking large enterprises. When the association is more than a marriage

of convenience and the protagonist's roles are properly drawn, a great advantage is gained in the maturity and ripe consideration of the decisions taken. All of the foregoing is in the way of a plea for controls thru communication and voluntary adjustment.

This voluntary route requires architects to become conversant with the art of civic design and develop a tradition within which to operate. It requires owners to develop an appreciation of the work of architects and to select among those who pay allegiance to the concepts of civic design.

It further requires the delineation of civic areas in which to proceed with due care. Here the architect must deal not only with an arts commission, but with the architects who have formerly built within this precinct, all on a voluntary basis, of course, but formalized to the extent that the proceedings are a matter of public record. How else could Piccadilly Circus have been saved from outrage? The public hearings in that telling instance make a case history of the public interest in what might have been considered a private matter. Since it is in a developer's interest to know the climate of opinion in the area of his operation, the market he would least like to estrange, the developer in the Piccadilly case was probably benefited in the long run.

There are many areas in which a control vacuum exists. One is air rights. When the Illinois Central railroad sells off its air rights piecemeal and unplanned, and by this expedient but uninformed process begets the new skyline to Grant Park, the public interest is obviously involved. Such sales should be contingent upon a planned development with controls. It's as much in the interest of the sellers, the developers and the public, since a properly thought-out program will produce a more valuable civic asset. The railroads are a regulated public utility and their air rights are an unearned increment in which the public has an inherent interest if not a prior claim.

The control that existing interests have over new developments can be carried to great lengths, as in Switzerland where the proposed structure is built in scaffolding so the visual effects can be evaluated. This is the ultimate in controls and probably a great hardship on the developer. Yet it acts to preserve the total public interest.

The problem of control breaks down into two parts, the control of planning and the control of architecture. Both are important, and when both occur together in the hands of masters, as in Place Stanislas in Nancy or the Capitoline Hill, there is an inspired result. When neither exists, the result is an average American city street.

In the sense of planning control, the long battle to save Grant Park, beginning with the Supreme

Court decision which gave the harbor back to the City, (having been handed over to the Illinois Central by a friendly legislature, and carried through many years by the Montgomery Ward decisions) made possible Michigan Avenue and one of the more inspiring waterfronts of the world. Through this watchdog control by determined citizens with money to back their beliefs, possibilities for architecture were created.

To control architecture itself is not legally possible, as we have found out over the years and in the statutes, from the unsuccessful attempts at specifying style in subdivisions to the amusing and successful attack on esthetic control attempting to dictate the design of London's pre-war Highgate Apartments, in the vanguard of modern architecture. Direct esthetic control is out. What then can be done to insure unity in group efforts?

The uncontrolled and spontaneous architecture of the Greek Islands, sequential and amorphous, responsive and intricate, out of the same mold and yet infinitely varied is an architecture which is consigned to an age before mass building. Its subtleties are hauntingly attractive to us in an age in which this is impossible. We can use it as a guide but it offers no answer. Bath and Edinburgh on the other hand give us material form which can be translated almost literally. Both are controlled, the one by process and the other by design. But a totally designed neighborhood needs controlled continuity to prevent reversion. Control through covenants running with the deed, in the case of neighborhoods with common interests, is a form of control that can become exceedingly effective. The enforcing agency is the well mobilized neighborhood association not unlike the block group which keeps a watchful eye on all things, utilizing the surplus energies of housewives. In the new town house developments such as Hyde Park (Chicago), with common areas and playlots to maintain, as well as the general overall standards, a non-profit owners' corporation is established. The lesson of Hyde Park teaches that nothing should be left unresolved. Every bit of landscaping and site improvement should be in the package as sold to the individual owners. To do otherwise creates almost insurmountable problems of decision-making among the new and unorganized neighbors. It is also clear that strict covenants in respect to use, maintenance and improvements will give the corporation the ground rules necessary to groups getting along together, rules against unwanted appurtenances to the architecture such as aluminum awnings, radio towers, PermaStone veneers and independent color schemes. If these seem abridgment of freedom, it only needs to be shown where license leads.

The corollary is, of course, that the quality of

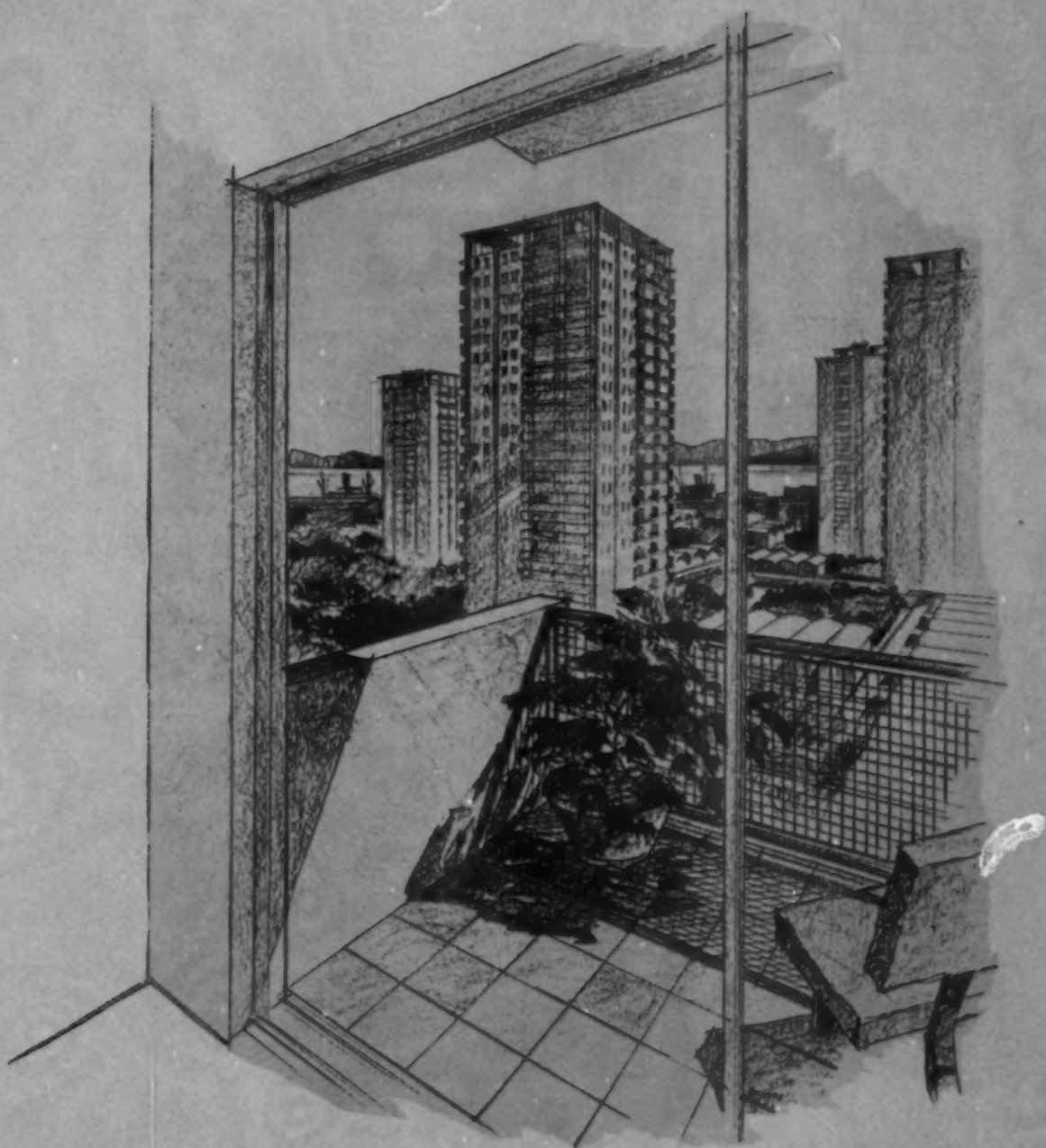
the original construction concept and material be such that it doesn't invite modification; that facades, open space and the enclosure of private garden spaces be permanently and irrevocably established. Within the garden, the owner is conscience-free; but even there, if the street tree falls within his plot, he is obligated to respect and care for it. The advantages in maintaining values and remaining slum-proof are apparent, we find, even to the most independent owners.

Control by prohibition or by specification become unworkable. An attractive method of keeping design control in a large way is through ground leasing. The owner of the fee of strategically located land in large holdings can exercise a very strong planning and architectural prerogative to great advantage if he seizes the initiative and sets out to produce civic design. The more land that can be sold in large pieces, the less the danger of piecemeal reversion. This device offers cities an opportunity to control their future, and is particularly applicable to redevelopment land and made-land. Shopping centers exercise control in a similar way.

One last example of control is that which comes from precedent-making planning by a public agency exemplified in the work of the Philadelphia Planning Commission which, by its pioneering studies carried to great refinement, was able to stimulate the Penn Center Project both in concept and in layout. This approach has been carried further in recent redevelopments in which the physical planning suggestions of the commission are so attractive that they lead independent architects in their direction. Few planning commissions are either motivated or staffed to accomplish this end.

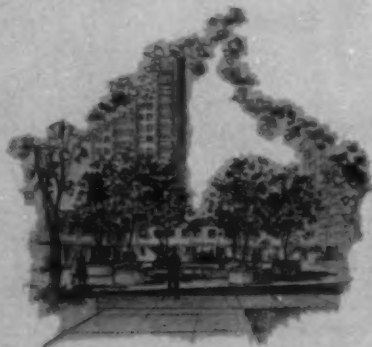
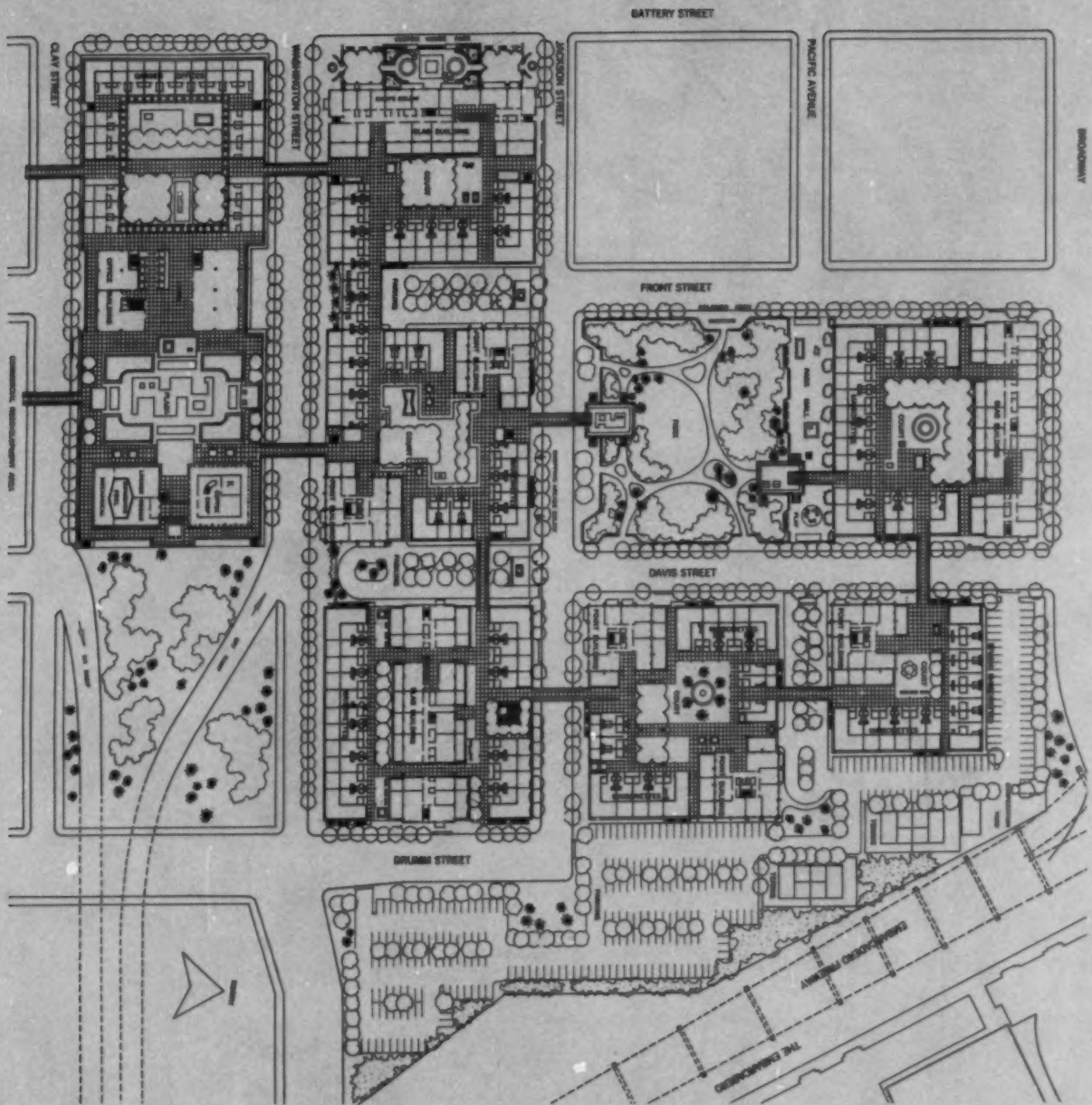
In conclusion, it appears that ways to control planning and architecture do exist but they depend upon the situation and the skills of those attempting the controls. It is safe to say that few public agencies can command the talent to do civic design that is good enough to determine final results. There are too few independent professionals who are so equipped or developers who will back them sufficiently to see a large scheme through. The routes to planning and architectural controls come through the development process, the arts commissions, voluntary coordination, precedent-making public planning, covenants within the deed, and control exercised through ground leasing.

The more architects concern themselves with the total civic design approach and possibilities in their own communities, the more effective they will be in bringing about a revival of civic design. There can be no question that this will be desirable and that American cities need to be more beautiful as well as more safe, convenient and more livable. ◀



Golden Gateway Redevelopment, San Francisco

Sponsor: Perini Land & Development Co.; **Co-Sponsors:** Morrison-Knudsen Co., Inc; Hilp & Rhodes; St. Francis Investment Co.; Fleishhacker Co.; Jennie Crocker Henderson; Robert A. Magowan; Frederick Crocker Whitman; Brayton Wilbur. **Architects:** Wurster, Bernardi and Emmons; DeMars and Reay, Associated. **Consulting Architects:** Pietro Belinchi, FAIA; Milton Schwartz, AIA. **Landscape Consultants:** Sasaki, Walker & Associates





Aerial view of project. Sketches on page 60 show garden court on garage roof, surrounding maisonettes and point tower beyond and the view into central park

View of model



Gerald Ratto



The Dramatic Experiment in Architectural and Planning Education

by Carl Feiss, AIA, AIP

Chairman, AIA Committee on Urban Design

Mr Feiss was formerly Professor of Architecture at Columbia University and at the University of Denver, and for five years wrote a monthly column "Out of School," which appeared in *Progressive Architecture*. During this time he frequently visited the University of Theleme

► It had been some six years since I had set foot on the campus of the University of Theleme. As you know, in the past I had been very fond of visiting this lovely, elm-arched campus and discussing with the Dean of the School of Architecture and members of his and other faculties, many current problems in the training of architects. In those days, the members of the faculty of that fine school were becoming conscious of the need of the training for comprehensive architecture, the architecture which encompasses all forms of building—not only the visual arts, but other arts as well. Further, the School of Architecture at Theleme had been allied with other schools and colleges involved in every branch of science and technology. The progressive spirit of the place had always warmed my heart.

Therefore, this past fall, in entering the great Memorial Gate and shuffling through the newly-fallen leaves from those remaining trees still free of Dutch elm disease, I entered the familiar or almost familiar haunts with a feeling of nostalgia. I say almost familiar because during the past six years many visible changes had occurred on the campus of Theleme. It was quite apparent that the pressure of student enrollment had made its mark. One-story, septic-tank gray, temporary classrooms had been inserted between the ivy-covered walls of the Gothic and Georgian buildings. Rising from other interstices in the formal plan were to be seen fine, even classic examples of the work of some of our more prominent campus architects, each building standing four-square and pleasantly symbolic of its master. It was most gratifying to gauge the loyalty of the alumni and their generosity, as well as the generosity of a few well-known foundations, which had made

it possible (and in so short a time) to provide the campus of Theleme with so diversified a set of examples of the works of Saarinen, Rudolph, Mies, Johnson, Kahn, Gropius, S. O. M., Yamasaki and all of those other mighty individualists now permanently on exhibition, sculpture in a great open air gallery. The end result was stimulating, if not restful. Gutheim is yet to be critical of it so I reserve judgment.

I was busy checking off the list, leaning against the statue of Alma Mater, when the Dean of the School of Architecture caught up with me.

"I have been looking for you," he said. "Dig the crazy campus!" The Dean was a little more grizzled than when I had seen him last, but that plus perhaps a little larger paunch were the only alterations visible. Sweeping his hand to encompass the totality of the new vista the Dean said, "You will be happy to know that I now sit in (without vote) on alternate meetings of the buildings and grounds committee so I have a few words to say from time to time about the placing of buildings and their design. Of course the choice of the architects is made by the donors and is always approved by the Board of Regents for fear of confusing issues. However, perhaps this diversity in general distribution of building types, equally common to the appearance of any American city, is good training ground for our students in architecture and civic design. After all, we try everything."

This rather abrupt beginning to our conversation led directly into my questioning the good Dean about changes that may have occurred in the past six years in his curriculum, and what had been happening to the general educational program of his school.

"You will be happy to know that many of the things that you recommended some time back have been incorporated in our newer training programs. In general, we have agreed to your concept of comprehensive architecture and in some measure our training programs have been modified to adjust to this concept. Four years ago we added a curriculum of 'city planning,' in fact, a new department. The title is known as something else of course. There are so many disciplines involved. The exact name of the department was carefully chosen in order to avoid jealousies between these disciplines. While the departmental administrations come under the School of Architecture, we felt it wise not to attach the word architecture, as such, to the title. The department is therefore known as the "Department of Neighborhood Planning, Urban Renewal, Environmental Design, Physical, Economic, Ekistical, City and Metropolitan Planning, Regional Science, Urban Affairs, Civic Design and Malthusian Demography." The College of Engineering is quite resentful of our having established this department, since under their highway program they had set up something quite similar, and the same thing is true in the College of Forestry, the College of Public Administration and the Committee of the Whole in the Graduate Faculties. However, there has been a ruling by the Board of Regents that we got in first with the most with a twenty-four-hour lead."

The New School

A new and dramatic change had occurred in the architectural curriculum. Perhaps it would be a good idea to sit on a bench in the warm autumn sun before entering the building to be confronted with so many and such diverse new faculty and student groups. The Dean agreed that it would be a better part of wisdom to ease me into the situation. Therefore, when we had seated ourselves facing the geodesic dome on Venetian arches housing the computer center, I asked the Dean how his new department was getting along with the old Architectural School. I said that as far as I knew there were some twenty-nine or thirty planning schools in the country of one kind or another and that some fourteen or fifteen of these are within schools or colleges of architecture. In fact, several architectural schools had modified their title to that of "Architecture and Planning." Did he have any comments to make on this?

"Well," the Dean said, "it's pretty difficult at this moment to assess the specific relationships of our new department with the older and better established architectural school. The students have

so far met in the hall but they do not use common toilet facilities since planning students are in that newly-constructed ivory tower over there. You recognize its architect of course. This tower is reached by elevators separate from those which go up to our drafting room on the top floor of the architectural building. Now the tower is well-rooted in solid structure, and our men in the new department are pleased with the fact that their feet are squarely on the ground even though their heads are in the sky. [The good Dean is frequently trite.] But I must admit that we do have a serious problem. Since the elevators to the two portions of the structure are separate, only rarely do the students and faculty of the two groups see each other. There is a beginning of a running battle between the so-called design professions and those others which in theory should be preparing the programs for the design professions to follow.

"Of course one of our real problems with the non-design professions related to urban affairs is that they have established professional safeguards forbidding them from taking the responsibility for establishing the criteria and for a work program. At the same time, they are saying that the work of the design profession does not do anything but train for the creation of new slums and further blighting of the landscape. They say that our work does not solve *all* the human, social, economic and legal problems which we face in our vast growth of cities and the population changes that are taking place. Frankly, Carl, I have a question to raise with you: If these guys won't help us, who will?"

Since this is a question which has been bothering me for some thirty or thirty-five years and for which I have some highly private answers, it did not seem wise to me to divulge all solutions to my good friend, the Dean of Theleme, thereby placing him in a privileged position. However, I did say this, kicking the brown leaves on the ground and at the same time looking up at the ivory tower, "You and I are old hands [I used another word] in the business of teaching. We know that it is impossible to teach anything to anybody, but it is possible to incite a pupil to violence, and this in the long run is what we are endeavoring to do. No teaching program in any field can be successful unless the faculty member and the student are sufficiently concerned about a problem or a series of problems (even if it's only learning French), to get mad at the problem and use whatever human ingenuity and mental agility is available to lick it. The comprehensive architecture of community building and city building requires the talents of lots of angry young men and old men working

together with everybody. It doesn't make a damn bit of difference whether they call themselves design professionals or any other kind of creature. There is a job to be done. The fact is that we have so segregated ourselves professionally that it is almost impossible for us to talk around or over the cell walls. We hardly communicate in a common language. We have reached that status in our society in which the expert speaks only to the expert in his own field. We perpetuate in what we build all the communication confusions in program-writing that result from our biggest inefficiency, our lack of knowledge as to how to run man's home-made environment.

"I have a suggestion to make to you. Why don't we call together the faculty of your 'planning department' and the faculty of your design professions for drinks at my hotel room this evening I will be happy to serve as a neutral sounding board."

Summit Conference

The Dean was delighted with this idea. Within an hour I was on the telephone from my hotel room overlooking the campus. Frankly, the party started very slowly indeed. Everybody stood around on one foot and talked about the weather if they talked at all. Seldom have I seen a group of intellectuals so stymied. My friend the Dean was perhaps the worst off of any of them. Even liquid stimulants were inadequate, and a few desultory remarks about the football season at Theleme were met with stony silence. I had forgotten that athletics were still anathema among the design professions. It was the Professor of Haute Cuisine in the Design Profession who finally broke the ice. He did it inadvertently by saying that in France, Venezuela and Burma, the best food is almost invariably to be found in slum areas. He was immediately challenged by the Professor of Market Analysis and Economic Base Studies, who claimed that the development of pedestrian malls in central business districts was creating a totally new pattern of al fresco picnicking. A third-year architectural design critic objected to the use of pedestrian malls for this purpose suggesting that no better use could be found for the space under office buildings on *piloti* than to convert them into individually allocated spaces, one for each office, in which charcoal broiling for luncheons could take place just as in the backyard at home. He claimed that this would make it possible to bring a domestic atmosphere downtown, a much needed course of action. This was immediately countered by the Professor of Atmospheric Defamation who claimed that so many charcoal fires would not only stain building fronts, particularly

glass and aluminum, but also the corrosive effect on the atmosphere as a whole would tend to eliminate downtown population almost as rapidly as the automobile is presently doing it. Immediately, the Professor of Traffic Engineering and Embalming jumped into the fray and claimed that he was sick and tired of all the slights being made on urban highway systems. Only a few of these gentlemen had ever met each other before and only had a hazy notion of who it was they were talking to even though they had been introduced when they came in. After about an hour of this the still, small voice of the Dean could be heard penetrating the hubbub. He was saying, "Let's call a conference." At this magic word there was an immediate hush through the entire assembly. After re-introducing himself and everybody else and establishing Robert's Rule of Order, the Dean said, "Gentlemen, it seems to me that we have reached an educational crisis. I need the assistance of everyone of you to sift out those elements in your training programs which relate specifically to a rational understanding of the problems which we face in urban America today. I am persuaded by the discussion of the last few moments that the comprehensive nature of all of the problems which we face requires a comprehensive architectural solution. What we build and where we build it, whether by benefit of architect or not, and irrespective of its nature and use, is still architecture. A filling station, an FHA mortgage-insured shack, a skyscraper or an entire city growing and expanding in every direction are all three-dimensional solids or voids; space to be used by human beings, to shelter them from the weather, to serve their particular needs at a particular time and to perform essential functions or even non-essential functions in our society. Whatever it is that you are working on that relates to our living and working and playing in cities results in some kind of physical development in the shape of buildings, open spaces and finite and visible tools of society. Some of these are good, some are bad, some beautiful and some are hideous. In combination, they are seldom attractive or convenient, and because they are not attractive or convenient people lose interest in them and they deteriorate. The problem of styling is as important to us as it is to the refrigerator maker. But what we think of in styling is not surface style but really those psychological appearances and conditions which maintain stability and unity. People should achieve a personal affection for a city and all of its parts in the same way they are fond of their own family (if they are) and of their most comfortable easy chair. Who can be fond of a New York subway? Who loves the

Chicago airports? And yet, who does not like the soft orange of the Golden Gate Bridge (the fog swirling through), the charm and romance of old New Orleans, or the brisk design of the building for the Board of Education in Rio de Janeiro? What makes some things click?

Time for a Change

"One of the worst things about American cities is that they are so ugly and so inconvenient that everybody continues to run away from them. When you run away from cities they get lonesome and unhappy. A psychosomatic situation gives them ulcers. There is nothing wrong with city living or working in cities in principle. There is plenty wrong with living or working in many of our American cities today. Therefore, I am coming to you to help organize a consistent approach to how we should teach the methods of making American cities habitable, workable and permanently desirable. I want to know how we can make them objects of affection. This is a faculty problem of the first order because our whole training system must be consistent with faculty attitudes about urban problems. Since each one of you has a different slant, a different set of objectives, a different set of criteria on which you judge the quality of cities and what should be done about improving this quality, and since each one of you has basic impressions and emotional reactions which are part of your judgment systems, the framework of our educational system will obviously be colored by the personal motives which you all contain.

"The educational programs of any university are very personal, and so are the reflections of the individuals who do the teaching no matter what is written into the catalog and no matter what textbooks or syllabus may be used in any one course or in a group of courses in a curriculum. What I am anxious to develop here is an experiment which puts the hard core of community understanding together in a curriculum. Each profession claims that it does not have time in the total educational program which turns out professionals to cover the basic tenets and educational devices required to convert a high school graduate into a professional within four, five, six or even more years of work. There are many professions which claim that they can only be taught at the graduate level. I am not judging or pre-judging any such determinations. What I am thinking about, however, is that we must at this time re-cast our entire approach to develop in our educational programs a capacity to turn out young men and women who will be of service to their country and to the communi-

ties of their country, a service which is an essential one if we are to prove that our form of democracy can create more satisfactory living and working and play conditions than any other form of political and social structure. This is our responsibility. This can only mean that we must re-shape our training programs.

"I firmly believe that at both the undergraduate and graduate levels of training there should be no distinction between architecture and urban design or architecture and community development and planning. How can young men in undergraduate fields be trained to understand that they are dealing with a comprehensive problem to be focused from time to time on specific jobs? No two jobs are the same just as no two urban renewal projects or community renewal programs will be the same at any point in time. The logistics of this kind of training program have to be geared to the same kind of logistics that are used in the study of military strategy in which the professional in any one field of military affairs can be used to the ultimate extent in order to win a particular victory. Since no two conditions of battle are the same no matter what war is being fought, so the same thing is to be borne in mind when we consider the war against slum and blight and decay, ugliness, obsolescence and mismanagement and misdirection of cities and their growth sprawl

"I am therefore requesting you to design a hard core or common core to a program of training in which the problems of society in cities is the primary element, and around the problems of society are the social and economic forces which relate specifically to the physical problems which we face in the new design or redesign of urban places. More and more the professional in physical development, whether he be architect or city planner or engineer or whatever he may be called, is going to be drawn upon to solve the complex interrelated problems of urban life. Within the time dimension of continued change no one answer will be found. We do not wish to rubber-stamp our civilization in any case. However, we as faculty must learn the methods of approach, the methods of attack, the methods whereby we are going to be able to send out students who have worked with us into the urban world to solve these problems on their own through their ingenuity and inventive genius, their ability to get along with people and their ability to understand the forces of urban life. These are going to be the things that we must consider as fundamental to our program for the incitement of violence.

"More and more I am interested in seeing us train for leadership, train for the winnowing

out of skills so that men in various fields can find the right place to apply their competencies. This means that in training programs which we must develop, the student should be allowed greater freedom to roam in the search for those things which he understands or wants to understand and wants to work on in the future. Granted that no student can look into his own future life, and no faculty member can judge all the competencies that may develop at a later date, we have no tests of aptitude or tests of competency which can foretell all the circumstances that may be faced by graduates during their period of useful service. However, within undergraduate programs with any main-stem curriculum, there should be provided an elective system which will permit minor studies under guidance of faculty advisors who in turn must be constantly aware of and involved in the problems which they are teaching. This means a work program on the part of the faculty of great intensity during the next several years so that the faculty itself not only can cross-check with itself on its own competencies and interests, but so that the outside world can permeate to the teaching program and we are not researching in a vacuum.

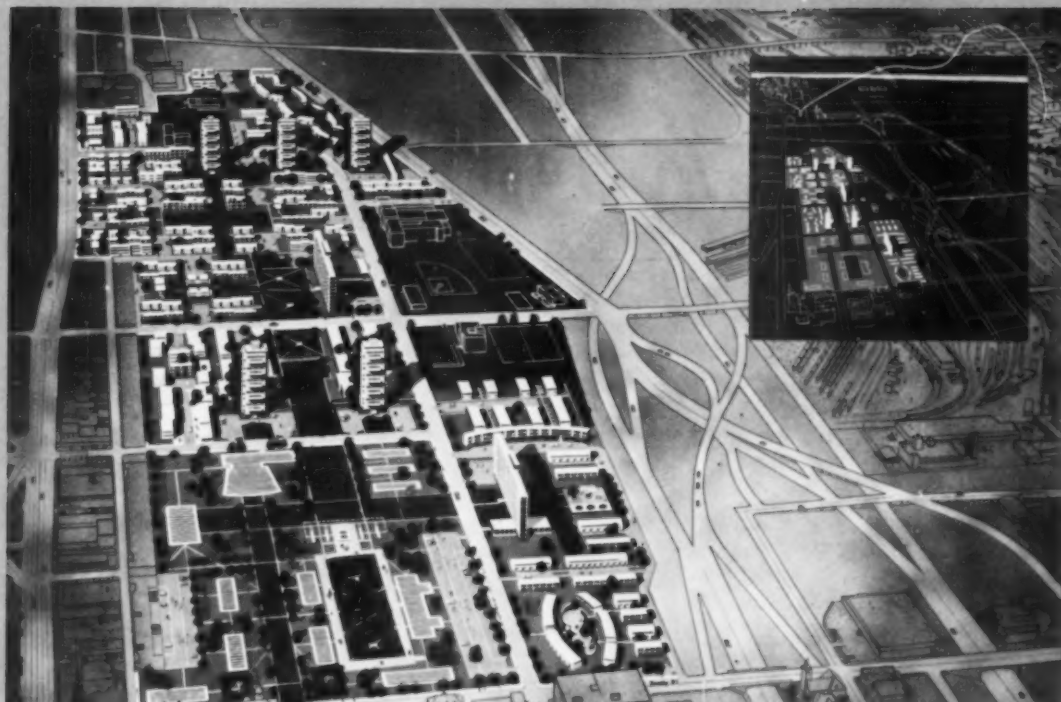
"There is no such thing as pure research in urban affairs. At the same time, there is every need for a vast amount of research particularly in the interrelationships of problems and their methods of solution. We are constantly facing the dilemma of how much time faculty and students at any level should be spending on research. Those who are research-oriented and research-minded certainly should spend as much time as possible in order that they may constantly improve their techniques. But I am convinced that we can spend too much time on attempting to train youngsters in research who need only to know the value of research and the proper methods of using it for their future work. We do not have time today to create the Renaissance man even if we knew how. This does not mean that the Renaissance man will not reappear in the course of the next generation or more. This we do not know and have no way of foretelling.

"I am therefore recommending an experiment which I believe is valid. The faculty of Theleme, as assembled, will spend a designated period of time on an in-service training program for its members. I will recommend to the President of the University that the staff be augmented to the degree necessary to make it possible for one day a week to be spent exclusively in staff training and intercommunication for a period of no less than one year during which there will be an at-

tempt to cross-fertilize the interests of the design professions and the other professions in the areas of education and training which relate to the problems of urban development in our country. In the course of this training period, we must evaluate the capacity of this institution to undertake a reorganized program in our various schools and departments and to study changes in curriculum essential to present and future responsibilities in city building and to recommend the kinds of degrees which would be granted if this seems essential. In addition, we will evaluate research programs as they relate specifically to training of students and training of faculty. What is not useful to the educational process is not useful to the University. I say this knowing that frequently we could make money where it may be difficult to make men. All of this which I am saying to you is based on considered judgment, but is not necessarily a final judgment of what ought to be done. However, I have grave doubts that we can do the training job that is necessary simply by retreading old and frequently worn-out programs. I have seen little advance in our capacity to handle the service problems which are truly our responsibility. Nor have we advanced our capacity to appraise them intellectually.

"It is always our basic responsibility to train for the improvement of civilization and the turning out of civilized men. Your definition of civilization and mine may differ, but in the turbulent world today we must look at the universities as they were in the dark ages, places where civilized men got together to perpetuate the best which man had created to the utmost of the capacity of the institution and its members. We too must strive, even though it may take centuries to accomplish this, for the improvement of society and civilization through our training programs. I once said a number of years ago and repeat, that ultimately the cities that we build must be so beautiful, must be so fine in every way, and the people in them must be so well satisfied that these are fine and beautiful places, that any enemy no matter how savage would hesitate, or perhaps even better, would deny himself the pleasure of dropping a nuclear bomb upon the place just as we spared Cologne Cathedral but devastated the city around it in World War II. What our students at Theleme must ultimately build in the way of cities in the world must be no less valuable to the civilization of the future than Cologne Cathedral was to the so-called civilizations fighting in World War II. I wonder if I make myself clear?"

With this, the Dean of the School of Architecture at the University of Theleme sat down. ◀



Mill Creek Valley Residential Development, St. Louis

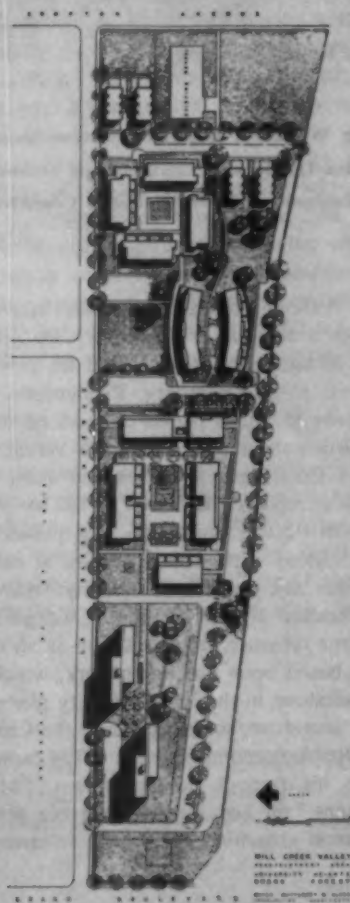
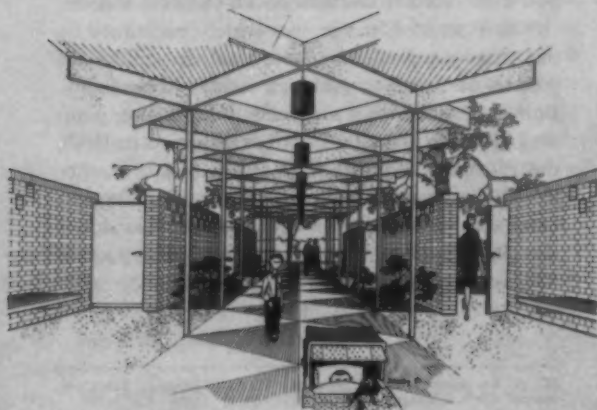
James H. Scheuer, Sponsor

Planning Consultants:

Mayer, Whittlesey & Glass

William T. Daly

Nathaniel Keith & Carl Feiss





Daniel H. Burnham

CHICAGO AND CITY PLANNER

by Robert W. Wrigley, Jr

Mr Wrigley is Area Development Specialist, Office of Area Development, Business and Defense Services Administration, US Department of Commerce

► Although one of the nation's best-known architects at the turn of the century, Daniel H. Burnham is remembered primarily for his pioneer contributions to city planning. Recognition as a planner emerged over a period of years beginning with his participation in the Chicago's World Fair of 1893. As Chairman of the Senate Park Commission, which updated L'Enfant's plan for Washington in 1901-02, his reputation as a planner was further advanced. Urban design work in other American cities and in Manila quickly followed and was climaxed by his Plan of Chicago in 1909.¹ In large measure, his reputation as an urban planner is based upon this latter work, which is a notable milestone in the history of city planning.

Burnham, too, considered the Chicago plan the supreme accomplishment of his career. It lived up to his famous admonishment, "Make no little plans," in keeping with the big plans and long-range objectives for which he strove all his life.

"To limit suggestions to present available means," as he stated in 1910 at the London Planning Conference, "would be tame and ineffectual and will not arouse that enthusiasm without which nothing worthwhile is ever accomplished."² At the same time, however, it met his often expressed requirement that plans should be practical as well as imaginative, as evidenced by the unstinting support it received from hardheaded business leaders.

The Plan of Chicago was widely acclaimed as the first comprehensive proposal to guide the growth of a major American city. Accordingly, Burnham's ideas had a significant impact on planning generally. As one authority observed in 1940, the Burnham Plan, as it was called, "... established a pattern for American city planning. Its influence is manifest in the grand perspective sketched in every important planning report of the last thirty years."³

¹ D. H. Burnham and E. H. Bennett, "Plan of Chicago," The Commercial Club, Chicago, 1909.

² William E. Parsons, "Burnham as a Pioneer in City Planning," *Architectural Record*, July 1915 (Vol. 38).

³ Robert A. Walker, "The Planning Function in Urban Government," University of Chicago Press, Chicago, 1941.



Court of Honor, World's Columbian Exposition



Central area plan for the District of Columbia, 1901

Early Career

Fashioning such a landmark in planning was a notable accomplishment for one with little formal education. Born in upstate New York in 1846, Burnham moved to Chicago at an early age and here acquired considerable knowledge of architecture and building by toiling over the drafting boards of various architectural firms. It was while working in such an office that he met John Well-born Root in 1872. Almost at once a close attachment developed between the two, and encouraged by what appeared to be a bright future in architecture they organized their own firm in 1873. For several years the going was rough, but Burnham and Root gradually gained prominence during the building boom of the 1880's when they designed many of America's first skyscrapers and other commercial buildings. By 1890 the firm had developed a large and lucrative business.

The partnership was an ideal one. Burnham was the businessman with unbounded enthusiasm. In his opinion no problem was too complicated or too large to be solved. As Moore observes, he "inspired confidence in all who came within the range of his positive and powerful personality."⁴ He was also versatile in sketching the broad outlines of a building design, leaving to others the detailed work. His knowledge of building construction was comprehensive. John Root, on the other hand, abhorred the job of winning clients, but at the drafting board he was a true artist. As a leading member of the famous "Chicago School," his work was greatly admired.

World's Fair Experience

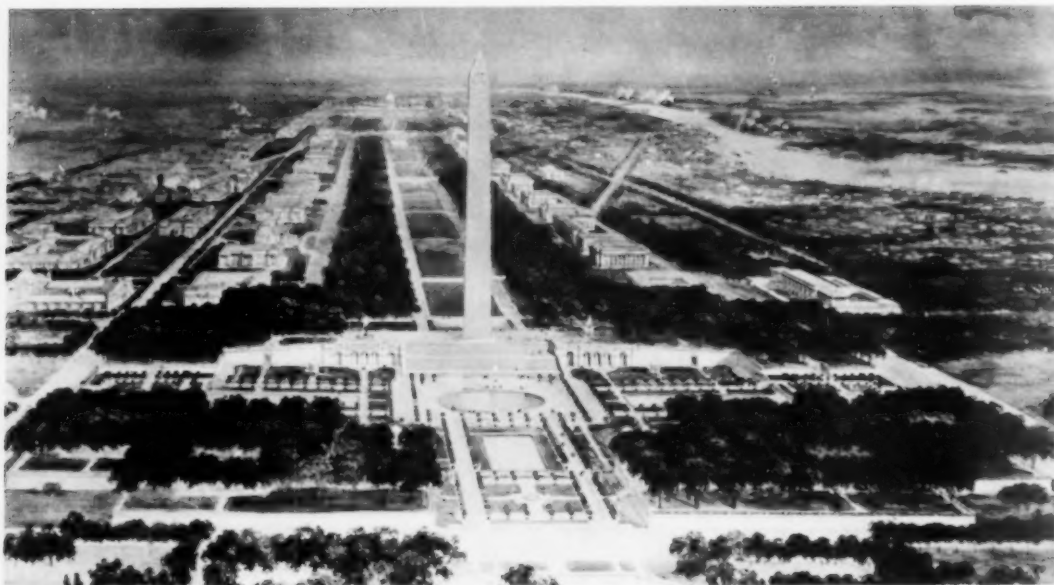
The Chicago World's Fair of 1893 brought many artists together in a national arena. As a

Chicago firm with a wide reputation and close ties with influential business interests, it was natural that initial planning for the World's Columbian Exposition should include participation by Burnham and Root and, as the Fair organization developed in 1890, both partners assumed major roles. Root collaborated with Frederick Law Olmsted, Sr, the celebrated landscape architect, in preparing a general plan for the exposition grounds. But the situation changed abruptly with Root's sudden death in January 1891. This was a great blow to the Fair, which was left without a Director of Architecture, and Burnham lost an irreplaceable associate and dear friend.⁵

Recognizing Burnham's executive ability and his appreciation of good design, together with the pressure of time, the Fair Board named him Director of Works with responsibility for the entire Fair organization other than the preparation of exhibits. Acting promptly, Burnham induced many famous architects to participate as a public service, assuring each a full opportunity of expression. The eastern architects, led by Richard Morris Hunt and Charles McKim, agreed with Burnham on a unified composition and at their urging, a classic architecture was adopted with all major structures painted white. In this way the famous "White City" was born. Millions of Americans strolling the fair grounds were deeply impressed by the harmony and beauty of this dream city, which they found in marked contrast to the drabness of their home communities.⁶

⁴Charles Moore, "Daniel H. Burnham—Architect, Planner of Cities," Houghton, Mifflin and Co., Boston, 1921 (Two Volumes).

⁵Knowing Root's advanced thinking on architecture and the importance of the Fair as a showcase, one can't help but wonder what influence he might have exercised on the American scene had his ideas on design prevailed at the exposition.



Proposed treatment of Monument Gardens and Mall, Washington, DC, by the Senate Park Commission, 1901

Although neither the architect nor designer of the 1893 exposition, Burnham received, and justly so, much of the credit for its success. He conceived the Fair on a large and magnificent scale; he induced many a reluctant artist to participate; and he secured harmony and a spirit of cooperation among the participants. Moreover, his drive and organizing ability carried the vast project through to completion by the opening day. In 1893, Burnham, by then an architect of international renown, was honored by being named President of The American Institute of Architects.

According to most authorities, "The impulse to plan American cities for unity, amenity and beauty was born of the exposition."⁷ The "City Beautiful" movement was under way and due to his close ties with the Fair, Daniel H. Burnham was recognized as a leading figure in the new field of urban planning.

The Senate Park Commission

The Fair demonstrated to the American people the effectiveness of grouping public buildings in an orderly fashion and in a park-like setting. Many people gave a great deal of thought to this matter during the late 1890's, including some who were deeply concerned about the future of the nation's capital, which had been a much neglected city during most of the nineteenth century.

By 1900 that keystone of L'Enfant's plan, the Mall, was cluttered with buildings and railroad tracks. Furthermore, there had been little progress in developing river front parks and other improvements. Senator James McMillan of Michigan took

the lead in initiating a new planning program, and in March 1901 the Senate adopted his resolution authorizing a "Senate Committee on the District of Columbia," which was to report plans for development and improvement of the entire park system of the District. The Senate also authorized a Senate Park Commission, commonly called the McMillan Commission, of which Burnham was named chairman. The other commissioners were Frederick Law Olmsted, Jr, Charles McKim and Augustus Saint Gaudens, all Burnham's associates at the Fair.

It was characteristic of Burnham to insist on preliminary study of a broad nature before embarking on this project. In order to develop a feeling for the job, the Commission visited colonial estates in Virginia and Maryland to observe their layout and landscaping. Of course the immediate Washington area was thoroughly explored for park sites. Then in June 1901, Messrs Burnham, Olmsted and McKim, together with Charles Moore, Senator McMillan's secretary, sailed for Europe and seven weeks of travel and study of "parks in relation to public buildings."

Proposals of the Senate Park Commission, as described by Charles Moore,

... contemplated not only the improvement of the Mall and the Monument grounds, but also driveways, boulevards and park connections

⁷According to some critics, the effect thus created condemned American architecture "to the imitative and derivative for another generation." See Henry Steele Commager, "The American Mind: An Interpretation of Thought and Character Since the 1880's," Yale University Press, New Haven, 1959.

⁸Moore, *op. cit.*



Sketch of plaza suggested for front of Capitol building, facing the Mall. Prepared for the Senate Park Commission, 1901

throughout the entire District of Columbia; the reclaiming for park purposes of the Anacostia Flats; the acquisition of additional park areas in those portions of the District ill-provided with such breathing spaces, and the development of areas already possessed and awaiting improvement. There were boulevards to Mt Vernon and Great Falls, and park treatment for the Palisades of the Potomac.⁸

The Park Commission's plan was a noteworthy one, demonstrating that L'Enfant's plan, a superb scheme for development, needed only enlargement and extension to adapt it to modern needs. The Commission's work brought high praise and aroused further interest in city planning throughout the country. Nevertheless, there were numerous attempts to violate the Commission's proposals, and for many years Burnham was called upon time and again to defend its recommendations.

Planning in Other Cities

During 1902-03 Burnham spent some time in Cleveland as Chairman of the Group Plan Commission, a body charged with preparing a civic center plan. As with most of his planning jobs, this assignment was carried on simultaneously with his architectural practice.

Among the cities calling him was San Francisco. The Association for the Improvement and Adornment of San Francisco, organized in January 1903 by a committee of leading citizens "to promote and beautify streets, public buildings and parks and stimulate civic pride," asked him to prepare a plan. As his study commenced, he built a bungalow on

a spur of Twin Peak which afforded a splendid view of the city. There he could gaze and contemplate and secure that broad impression which he considered essential in planning. The San Francisco plan, dealing primarily with streets, parks and a civic center, was prepared with the assistance of Edward H. Bennett, who subsequently worked on the Plan of Chicago. Proposals for the Bay City were presented to the Mayor and Board of Supervisors on April 17, 1906, but execution was long delayed because the great earthquake and fire devastated the city on the following day. With thousands left homeless, immediate rebuilding became paramount to beautification, but in later years many features of Burnham's plan were adopted.

In April 1904, the Secretary of War, William Howard Taft, asked Burnham to visit the Philippines and prepare plans for both Manila and the new summer capital at Baguio.

Accordingly, Burnham packed bag and baggage and sailed for the Orient late in 1904 where he found a challenging assignment, dealing on the one hand with an old city, and on the other, a new capital in an area of rugged terrain. Due to lack of basic data and pressure of time, the plans developed were limited to a group of suggestions relating to roads, public buildings and parks. In subsequent years, considerable development in Manila, especially park expansion, followed Burnham's recommendations.

⁸Moore, *op. cit.*

The Plan of Chicago

In the years following the Fair, there was growing interest in a general plan for Chicago. Burnham's 1896 proposal for a park extending seven miles along Chicago's lake front was a step in this direction. On several occasions he spoke about the importance of beautifying Chicago. Finally, in 1907, he began preparing a plan for the city under the sponsorship of the Commercial Club whose membership included many of the city's most influential citizens. These leaders enthusiastically backed the project, contributing \$85,000 needed to prepare the plan. As in all of his public work after the Fair, Burnham made no charge for his services.

The confidence in Burnham and his associate, Edward H. Bennett, was understandable in view of past performance and the exciting proposals of the plan. Time and again many of these busy men attended meetings—upwards of 200 sessions in all—so great was interest in the evolving plan. This participation in making the plan, as Burnham foresaw, would be an important factor in accomplishing many of its proposals in later years.

Since the Plan of Chicago was published over fifty years ago, the measure of what constitutes comprehensiveness in planning has changed a great deal, but at that time Burnham's recommendations were notable because in addition to the usual civic center and park plans they included proposals for a regional highway system, a systematic development of city streets, consolidation of railroad facilities and the expansion of water terminals.

Burnham, who had often said that "Beauty has always paid better than any other commodity and always will," emphasized the magnetic quality of a beautiful and comfortable city. He believed that if their city were beautiful, Chicagoans, like the Parisians, would stay at home to spend their money while visitors attracted from afar would add to the local income. Investment in public improvements thus would bring dividends. To practical men of affairs in 1907, this logic seemed reasonable.

Upon completion, the Plan of Chicago was presented to the city authorities who enthusiastically accepted it. Chicago's first Planning Commission was organized in a matter of months and an executive staff established to win support for the plan. Subsequent history is a remarkable one in the annals of planning with a vast public works program undertaken in conformity with the plan's recommendations.⁹

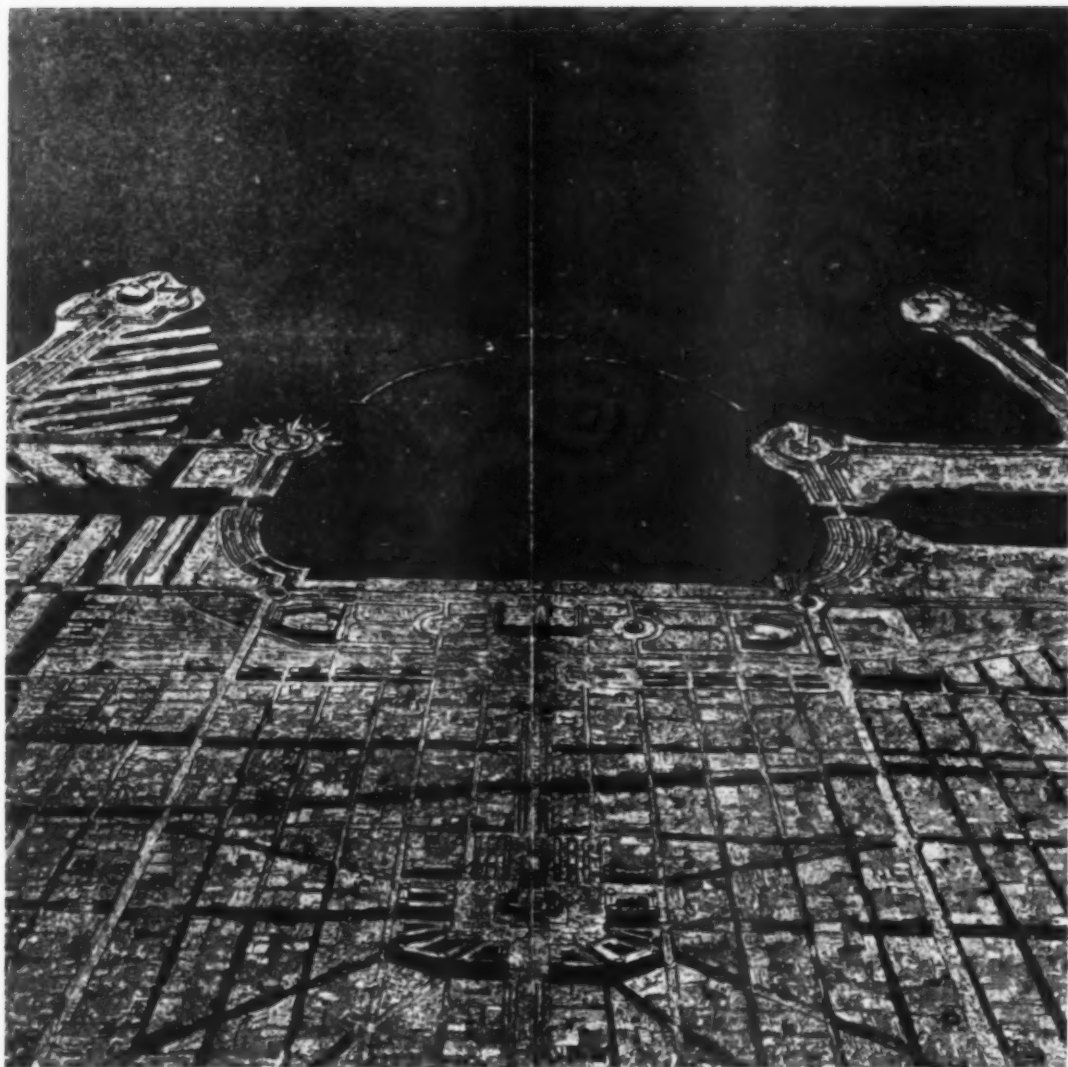
The Plan of Chicago was completed in the summer of 1909. During the three years of its preparation, Burnham spent much of his time on this project even though he had other responsibilities. Not the least of these was the direction of his large architectural firm (Burnham, Graham and Company) which ranked near the top in volume of business and had almost 200 employees.

Until the end of his life, Daniel H. Burnham was engaged in some kind of public work. His last important job was with the National Commission of Fine Arts. Frequently during the early 1900's, he commented on the fact that authoritative persons in many fields were consulted when Federal buildings were erected in Washington, but matters

Burnham Park extending south from Chicago's Central Business District for about six miles along the shore of Lake Michigan and east of the Illinois Central Railroad. This land has been reclaimed from the lake. Of the five islands proposed by Mr Burnham only one has been built, and this island, near the downtown area, includes a landing strip



Chicago Park District Photo



Chicago. View of the proposed development in the center of the city, from Twenty-second Street to Chicago Avenue, looking towards the east over the Civic Center to Grant Park and Lake Michigan

of art often were ignored. Finally, in May 1910, Congress established the National Commission of Fine Arts, and President Taft named him Chairman.

Early in April 1912 he visited Washington for the last time to consult on a number of Commission matters prior to sailing for a European trip. It was at Heidelberg, Germany, near the end of his tour, that he suddenly passed away early in June.¹⁰

With his passing, America lost its greatest architect-city planner. He was a pioneer with enthusiasm and imagination who made planning exciting, but "in even a cursory examination of his city planning, it is clear that [his] idealism has not led to unrealizable plans." No doubt there are men who have contributed much more to the develop-

ment of contemporary architecture than he, but no prominent architect ever made such a deep impression on urban planning. As the *Architectural Record* observed in 1915:

The movement to make the modern city convenient for commerce and attractive and healthful as a place of residence is a step forward to which Daniel Hudson Burnham has contributed more than any other man of our time.¹¹ ◀

¹⁰For a more complete story see Robert L. Wrigley, Jr., "The Plan of Chicago: Its Fiftieth Anniversary," *The Journal of the American Institute of Planners*, Feb. 1960.

¹¹The *AIA Quarterly Bulletin* for July 1912 has a very fine review of Burnham's career by Peter B. Wight.

¹²Parsons, op. cit.

Cities in Search of Form

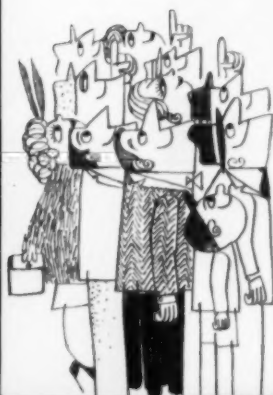
by Chloethiel Woodard Smith, FAIA

A well-known Washington, DC, architect and town planner, Mrs Smith is also the Chairman of the AIA'S 1965 Pan American Congress Committee

► After several decades of embarrassed silence whenever the word "beautiful" was applied to buildings or cities, Americans have started to use the word again. Whether or not this new "city beautiful" movement will be more extensive or effective than it was at the turn of the century remains to be seen. Why it returns at this particular moment is an interesting study in itself. But—return it has.

Recently I went to a meeting on the *appearance* of my city—attended by a variety of responsible citizens—not just architects. The question for the day's discussion was, "Is this a beautiful city?" The points scheduled for discussion included the "visual qualities" of the city, "the extent of its visual appeal," "the causes of urban ugliness," "procedures for the design and esthetic treatment of public and private developments" and "solutions which will improve the appearance of the city." Many specialists spoke, most of them against some favorite ugliness. Some felt it was already beautiful and all we needed was more of the same. Few who agreed that all too little was beautiful presented any clear picture of the "beautiful city" they hoped to attain. Nonetheless, that embarrassing word "beautiful" was used time and again, by laymen and officials, and—with a new confidence—by architects and designers.

At times I wondered whether or not this new "city beautiful" wasn't shaping up pretty much like that movement more than a half-century ago—even though it was more inclusive. The concentration on external appearance alone concerned me. It was clear that everyone was searching for this beautiful city, but this beauty seemed "skin deep" and deeper philosophical questions lay unformed and unphrased.



As I listened to the "beholders," I wondered what they saw as they beheld their city. Did they really see only the faces of buildings, as if they were the facades of some extensive Potemkin village? Did they see avenues and plazas and squares in front of these facades as giant stage sets?

Unlike the tourist who concentrates on the exterior city, did the citizen as "beholder" ever see much more than a moving vista of a familiar avenue from a car or a bus, or the view from his office window—whether of walls across a busy street or of roofs below? Many who worked in the city but lived in the suburbs were "in" the city but not "of" it. Many who lived and worked in the city saw it as a familiar backdrop for a workaday world. The young saw it one way and the old another. For each was there a definable beauty in the external pattern of building and street and square?

With an irresistible urge to read Webster, I looked up "beauty," and found he defined it as "an admiring pleasure . . . delighting the eye or the esthetic, intellectual or moral sense." And falling into the trap—the game of definitions of definitions—I turned to "esthetic," and found ". . . pertaining to the beautiful as distinguished from the moral and especially the useful."

Was the useful and moral city then not esthetic but only beautiful? Or did it delight the eye as well as the other senses? Or was this environment of urban life only projected as external appearance?

The phrase "civic design" was used frequently, and I began to wonder what this meant—certainly more than "of or pertaining to a city," and certainly more than design for "citizens in their ordinary capacity or the ordinary life and affairs of citizens (distinguished from military, ecclesiastical, etc.)." I wondered why we didn't say "city design" and include the ordinary as well as the extraordinary and military and ecclesiastical matters as well. Maybe the connotation of "civic" implied some greater good—civic duty, civic pride, civic goals, civic virtue—a prim and proper word that cut out all the lusty simplicity of the good word "city." The big city, the wicked city, the capital city, the port city, the cities of the plains, the city on the hill, the market city, the gateway city—some city or part of a city. Things happen in the city—there is life because

there are people. It is impossible to conceive of a city without its citizens, for without them, we have pure sculpture—or a city of the dead.

So we are searching for something difficult to define—let alone create. Certainly it is more than appearance we seek, certainly more than the exteriors of buildings or the spaces between that we see from the outside. Perhaps what we are really seeking is the Form of a city—and how splendidly Webster makes this word fit: "Form . . . The shape and structure of anything. The ideal or intrinsic character of anything, or that which imposes this character, hence a pattern or scheme. Form usually suggests reference to internal as well as external structure and often suggests the principle that gives unity to the whole."

A Program for City Design

This might well help us to write a program for city design—a search for "the internal and external structure" that expresses the "ideal or intrinsic character" of our culture and "the principle that gives unity to the whole." This search makes room for philosophers as well as ordinary citizens and designers to establish a program for city life and to seek the forms which enhance life. Buildings do more than shelter, streets become more than routes of travel, squares and parks become more than open spaces between buildings. Does the city environment tend to ennoble as well as protect? Does it direct as well as shelter? Does it contribute to the development of a significant culture or does it form a setting for the meaningless and the mean?

It is interesting that there was a large area of agreement as to what things are ugly—slums, mean rows of cheap shops, parking lots, traffic jams, garish signs, monotonous red brick housing projects, the extent of repetitive suburban split and unsplit levels, gawdy main arteries with garish motels, restaurants, and sales and service buildings of all kinds and many more. Here there is quite general agreement between the trained designer and the untrained citizen and both can agree on a certain program to "improve the appearance of the city." Since these programs are *against* such agreed "ugliness," they do not involve many complex and difficult "principles" that require any real search for the "ideal

or intrinsic" character of anything. There is a workable and practical program in this negative approach, and it pulls people together almost more positively than being *for* something.

There was far less agreement as to what parts of the city *are* beautiful, and far less as to what a beautiful city today should look like. Designers and citizens often agree on parks, plazas and squares, tree-lined avenues, water, whether fountains, rivers or harbors, historic town house areas—Georgetown or Beacon Hill—the Lincoln Memorial, a New England town, and many fine historic buildings throughout the country. Few agree on what built today is beautiful—and almost none on what should be built. The predominant qualities of existing beautiful areas seemed to involve natural attractions—trees and water as well as human scale. Even that powerful symbol, the New York skyscraper, seemed forgotten for the moment.

In looking toward the future city that is to exclude all the agreed ugliness, there seemed to be a clear search for human scale. There was little talk of technical capacity or our ability to build higher or with greater daring. The scale of the past was full of meaning, the search for a future human scale seemed directed toward the examination of those forces that seemed to be forcing an inhuman scale—notably the car, the plane and the population expansion that is expressed by unrestrained and unlimited extension. Its internal and external form exists; it is accidental form, and its only principle is the unity of extension and repetition. Its internal expression is one story at a single height with a lighted ceiling. Its external expression is an endless single-story brick structure set in an asphalt landscape with an unending black roof broken only by aluminum vents and fans. Only signs and lights give color, with here and there a tree or flower or a bit of sculpture that seems to intensify the inhuman scale of the whole. And amplified music seems to attain a structural quality of sound that helps to wall this extensive wasteland.

A few men of good will meet together to talk of the beautiful city—while another mile of asphalt, and another thousand ugly houses and shops and schools and offices are built. The old city center grows more dilapidated, or amidst the slums a bright new building is built by forced march as the symbol of Urban Renewal that is to rebuild these

cities. But they build themselves at a much faster rate than men rebuild.

If any citizen not trained in creative design were asked to present a clear, precise description of "the beautiful city" he sought, he might manage the fine broad introductory paragraph but he would have a difficult time going on from there. He could point out that beyond a really clean and healthy city, which functions well, it should inspire citizens by giving them a beautiful setting for all of their activities. But—words fail here—he is forced to retreat to comparisons with something that exists; "like" this or that building or group of buildings or "unlike" the ugly.

Enter the Architect

Even the trained urban architect* has difficulty here. He must have "vision": "The act or power of seeing what is not actually present, whether by some supernatural endowment or by natural intellectual acuteness"; and we can add to this: Training and experience.

Outside of his technical competence, the architect has a unique capability: He can work around and through and live in a building or a city before it is built. This ability becomes sharpened by the direct experience of walking through the *real* buildings or cities that he once walked through before he built them. Rarely does he find the *real* structure as fine as the one he walked through so many times as he left the aids to "walking through buildings that aren't there"—pencils and paper for sketches, bits of cardboard for models, and samples of materials—and walked home along dark city streets with the new structures clean and bright around him. In the early morning, before he goes back to his board, he may walk back and forth across the land where the buildings will be built someday, walk to the land from the north and watch the long shadows of buildings and trees beyond creep across the buildings that aren't there. He may go back at noon to see people that aren't there walking across the plaza that isn't there or return at night to see the lights on the fountain that isn't there.

He manipulates enclosed and open space. He plays the endless game of wall and window, both as it serves the inside of the enclosed space and as it serves as a part of the cityscape, seen by a passerby or seen as a backdrop from a room across the square. He arranges and rearranges buildings of different heights and masses and separates them by open spaces that enhance them as internal and external structures and by open spaces that serve

as a focus for community life or a retreat from it. Yet, throughout, he walks with people. He is not a sculptor. City design is unique among the arts, for it is meaningless unless it is built with people as well as stone and brick.

With sketch and model and words he tries to bring his client with him on these walks through the unbuilt. If it is unlike any buildings he or anyone else has built, he finds it almost impossible to communicate, for even the best small-scale representations cannot convey reality. Unless the "mind's eye" of the client is as sensitive as the architect's, he may have only a vague idea of these unbuilt structures.

While an individual client with a clear program in mind may be able to communicate with his architect and his architect with him and between them they create a splendid, clearly stated building, the group client finds it difficult to establish its program and more often than not formulates a program that is a gray mixture of some brightly colored individual hopes. This "grayness" rubs off on the architect and he is forced to plod through his unbuilt buildings low in his mind and with his "mind's eye." The most difficult is the public client. More often than not, the citizenry as client is represented by an individual or a group, who or which seems to intensify the retrogressive tendencies of the collective caution. Rarely does the urban architect meet his clients. With so few and inadequate critics at hand to help citizens to "see" the city that exists or that could be, with so little opportunity or capacity for communication directly between citizen and architect, city design becomes "civic design"—cautious and drab—a kind of common denominator esthetics that is the response to the collective caution. When public money is involved, this "common" esthetics becomes increasingly "common."

When the trained tries to guide the untrained, whether he be critic or creator, he tries to find existing buildings and communities and cities that do not require seeing only with the "mind's eye." He will find bits and pieces that fit his vision, but rarely a whole city. When a completely new city is built, he turns hopefully to it as a cohesive form, programmed, designed and built by men who by necessity proceeded with a common agreement as to purpose, method and technology.

While the completely new city freezes into precise forms the philosophy, political and cultural patterns and technological capacities of any one decade, and presents a simple whole for study, its very cohesion and final expression of this gives it little more than a passing interest as an "experiment." It is a limited experiment and is useful for a very brief period of time. It does not, nor can it, respond to the most stimulating quality of a

*I will use the good word "architect," even though there are many new titles incorrectly substituted for "one whose profession is to design buildings and superintend their construction; the deviser, maker or creator of anything"—so I'll include cities as "anything."

democratic philosophy that looks for new concepts and seeks resulting changes. The new city, shining and new as it is, clearly stated, conceived and designed as the expression of a dominant and forceful set of values existing at one moment in time, doesn't seem to provide the perfect guide. Even the most devoted admirer begins to tire of its consistency, its repetition of an agreed theme and expression, its extension of an agreed pattern. Soon—though it may have been conceived by practicing humanists—it becomes too real, too clearly stated, almost antihuman. Even its builders may begin to look forward to the day it will need rebuilding.

The rebuilding, or expansion of an existing city calls for an entirely different program and process for carrying it out and its product and its "city design" cannot be analyzed in the same way as the completely new city because it can never be a cohesive new product. Rebuilt parts or newly built extensions can be analyzed as units, conceived and built for a given purpose, by men who have reached some measure of agreement as to that purpose and method for achieving it. But these "parts" do not make a new "whole" which gives the critic an entity to study. No matter how much we would like to ignore the existing city, it has a persistent, unavoidable influence on citizen and city designer. Critic and creator are caught in its web. And even, unlike the all new city that everyone is "for," it has its old or aging ugly corners to fight against and each finds some common negative aspect to rally around. The excuses for the disregard of design in American cities were always present—we were opening up the West and too busy for beauty, we were busy mass-producing the things all men could own, cars and furniture and clothes and food and the once scarce articles became abundant. Perhaps we believed—or didn't have time to disbelieve—that the summation of these goods would add up to a fine way of life.

Now, after being too busy producing or preoccupied by the more insistent demands of depression and war, we are embarrassed by our cities. The democratic city is predominantly ugly. We can't find the simple dominants that once gave form to cities.

There Are No Dominants

Creator and critic seek a common esthetic, an agreement as to what is beautiful, so that they can create this beauty or define it so that the citizen wants it created. The designer grows impatient, the critic becomes increasingly negative in his frustration. Often each looks enviously at past periods when a common esthetic existed. Perhaps each realizes that many of these periods developed

out of cultures that could find some simple dominant, internal and external forms that were either agreed on or imposed on a city. We look at the Greek town, the Roman city, the cathedral town, and find the variety and esthetic pleasure of varied forms that grew out of a principle that gave unity to the variety of the whole.

Today, the democratic city lies beyond us, half dream, half formless reality. It is no longer enough to state the old seemingly safe cliché, "the industrial revolution brought new problems." The age that the industrial revolution epitomized did not find its urban form. And just as we began to attack its formlessness, increasingly rapid social and technological changes brought about new and more extensive formlessness. No simple dominants exist, no simple structural responses—Acropolis, Forum, Cathedral, Palace. We have had minor dominant demands, but the structured response lacked form.

In the 'thirties, the dominant demand was for urban housing. Up to that time, it had been considered largely as a field outside of the common responsibility. With the national political acceptance of this responsibility, thousands of "decent, safe and sanitary" dwellings were built and they created a new external as well as internal structure to cities and towns across the nation. Little consideration was given to community design, or even community needs—schools, churches, shops, parks, etc.—and practically none to their relationship to the whole city.

After World War II, the scarcity of housing resulted in another rapid change in the structure of the city. Little real thought was given the whole city and certainly no more to community function and design than during the 'thirties. With the exception of some superficial "picture window" and "patio" detail in suburban houses, other dwellings could be recognized as "new" only by the absence of dirt on the brick and the increase of bituminous paving.

How easily we oversimplify both our creation and criticism of this complex environment we build for ourselves. We limit our goals and we try to fool ourselves that our pitifully extensive rules and regulations will achieve even these limited goals. We can't define our democratic city—it sprawls across the land without significant form.

It is quite possible that even our boldest and most human urban architects are seeking to build an obsolete city based on old concepts of the dignity of the individual. Yet most live in an undignified and dreary landscape we built—if not designed—in the name of democracy.

Maybe the architect who is designing for a man walking along a tree-lined avenue, across a green plaza to a handsome office set at the edge of the square is obsolete. Maybe the designer who seeks



Southwest Washington, DC

the form of a new and beautiful city for a mother walking with her small son along the harbor to watch the sailboats is obsolete. Maybe the quiet residential square is a form of the past, and maybe he is obsolete who plans for these things—a small theatre where actor and audience pass a pleasant evening together, a walk along a quiet dark street coming home from the play and the brightness of the light above one's own white door, the tree planted at the edge of the school playground for the little girl who died and the sobbing child who cried out in the night that her friend had gone away, and the new puppy sick in the car; the lovely, gaudy, wonderful carnival that turned the damp marsh along the river into a night city of light and strange smells and familiar voices mixed with the persistent odor of skunk cabbage—the Christmas tree in the rain-swept square—and fireworks on the Fourth—the burst of flowering trees in front of the gray government building, the trip to the special market for cheeses and fruits and flowers in season—and all such ordinary and extraordinary moments. He may well be obsolete who designs to this scale.

The designer cannot for long design that which is not needed or wanted. Trying to return the pedestrian to the city, remembering his own experiences of cities before their rapid post-war expansion, seeking human scale in building, plaza, street and market—he may find he is alone in searching for familiar form in his cities. For the return from the mass-extended ugliness of metropolitan America—and the smaller copies—may not be possible. It will require far more than the discipline and restraint of the great urban architect, selecting, discarding, refining. It will require a broad cultural change, discarding much of the possible and selecting and refining those forms that are humanly meaningful and significant. It is difficult to discard anything, particularly the increasingly achievable.

Perhaps the 'sixties will be the decade when American cities cleaned house, discarded the old, the shabby and ugly and the new "city beautiful" movement became more than a search for Forum, but the discovery of the "ideal or intrinsic character" of the city and "the principle that gives unity to the whole." ◀

Charles River Park, Boston; Victor Gruen Associates, Architects



Gordon Sommers

Gordon Sommers



Gray Areas of Design

by Henry S. Churchill, FAIA, AIP

When the Journal received Mr Churchill's typescript it had three titles: "Gray Areas of Design," "The Design of Gray Areas" and "Areas of Gray Design." Different approaches, but they all add up to the same thing: The dismalness of the greater part of our urban areas

► When Carl Feiss first suggested the subject of "Gray Areas of Design" I was a bit taken aback: The area of the gray areas seemed so all-comprehensive in our current scene, and the alternative titles that at once came to mind seemed so apposite. I asked myself: How can this be narrowed down and pointed up? At first it seemed that these gray areas were all of the city except a few bright spots, a few places of excitement and beauty such as are found even in places like Hoboken. But then it became evident that all the rest of the urban scene was *non-design*, the responsibility of nobody, and that no one, not even the architects, could be blamed for it. In between this non-design and the bright spots, therefore, would be the gray—those areas, or spots, where the opportunity for excellence had been missed, either because of the essential mediocrity of the perpetrators or, just as often and even more sadly, because no one gave a damn, it was a "job" to be gotten over with and the books closed out. I am sure everyone can supply their own examples, from some of Washington's newest vacuities to the latest housing—public and private.

No city can be uniformly attractive, much less "beautiful" or "remarkable." The measure of a city is how it is remembered, what are the things about it that distinguish it in the memory. Kevin Lynch has described the essence of what a city is to most people: Its paths, its nodes, its landmarks—not the splendor of its architecture nor the vastness of its enterprise. Good architecture helps, of course, but apparently very few people pay much attention to the architecture, almost none are really revolted by it. This is unfortunate,

but perhaps it has not so much to do with public bad taste as it has to do with public disinterest: They see too much of more is less and they go fishy-eyed—like hearing juke-boxes all the time the ear closes by itself. Painting and sculpture are cloistered, and people go to look at them eyes and mind open, because that is what they want to see. That is the way one looks at architecture abroad, or briefly at other cities even at home; but where you live indifference sets in. Except. The exception is, as Lynch point out, something that is either unique or something that satisfies a need—psychological, kinesthetic, or what not, by its progressive impact, its usefulness as a guide, its contrast of spaciousness or of quiet or of action, to the general mood of its surroundings.

The accomplishment of this "identification" or "distinction" is often accidental, but that does not mean it must always be so. If the association of Louisburg Square-Boston is an historical accident, the association Copenhagen-Amalienborg is not. (There are other associations in both cities, of course). Civic design was the effort to create such nodes, such associations, by deliberate visual impact. I say "was," because in the past the design element was the square or the intersection, only occasionally, as in Bath, the street.

Today, because of the changes in our way of getting around, civic design must concern itself with new elements, and above all with new human reactions to which we have not yet adjusted ourselves and which are not well understood. In a sense it is too bad that our "urban renewal" is taking place during this twilight transition. Indecisive and faceless as our architecture is, our large-scale planning is even less creative. The professional planners, for the most part, do not make the task easier. They seldom know what are the problems of three-dimensional design. The financial sponsors, with an occasional notable exception, care nothing at all about what is built as long as they can borrow out and shed all responsibility. There are Planning Commissions and other agencies that are aware of this, and it is surely the responsibility of the architects to cooperate fully with such far-sighted officials if they are lucky enough to come across them. The recent award of the San Francisco "Golden Gateway" project is the first example of successful cooperation in this field—officials, architects and sponsors. But it has not yet been built.

Gray design is not confined to those large and usually committee-designed affairs mentioned above. Gray design, as I have hinted, is also equivalent to indifference and ignorance. Indifference is more important, because it prevents any effort to overcome ignorance. It is, I am afraid, a form of lack of professional integrity.



Downtown America

Park Avenue, before it was rebuilt, was a deadly dull street of almost uniformly thirteen-story "tenements," too wide, too undifferentiated to have any impact looking north, where it dwindled away into dreariness. Looking south it was closed by the Grand Central Tower with the force of an impacted tooth, but was closed and the tower had meaning. Today it is rebuilt with a set of differentiated towers which are just as dull, until one comes to the Seagram Building which, in its majestic summing up of all the other dullnesses proclaims itself a masterpiece, arrests the eye and gives the Avenue its one visible excuse for being. Miesian perfection is never indifferent.

The south end of the Avenue is soon going to be closed with that new thing over Grand Central. This, of course, is not gray but black, a veritable crime against the very existence of the city. I take it deeply to heart that two of our most prominent architects should have allowed their names to be distorted with it.

Smaller things we seem to handle better. Stubbins' Loeb Theatre fits into the Cambridge that

one images and which no longer exists outside of a few blocks. It belongs, it enhances. A little small tiny park has just been finished in Olde Philadelphia: Pavement pattern, few trees, some benches, scale. Willo von Moltke made no attempt to make it Olde, but it too belongs and enhances. I am waiting for the night to come when the Department of Streets will stick a 65-foot aluminum light-pole in it.

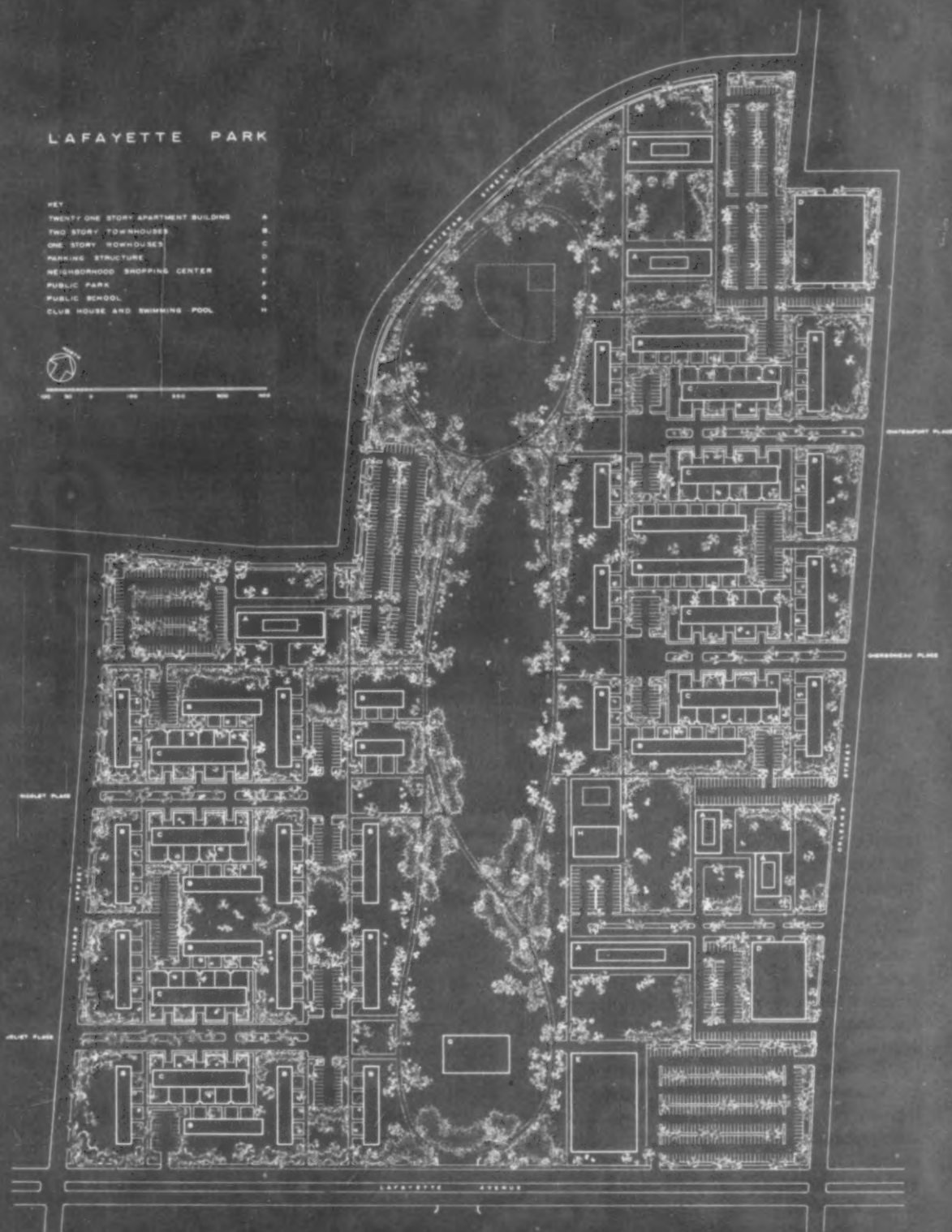
There are other graynesses: Our street furniture, our overhead wires, our unorganized directional signs. On one intersection with Chestnut Street I counted eighteen vertical things rising from the sidewalk within thirty feet of the corners: Light poles, old trolley poles, illegible street signs, hydrants, trash baskets, mail box, newspaper box, signal standards. Nobody organizes these things. Where we do have something of quality—as indeed we often do—there is no protection against defacement. This too is because of indifference—public indifference. The city, at its best, is man's greatest collective creation, and we should care more about it. ◀

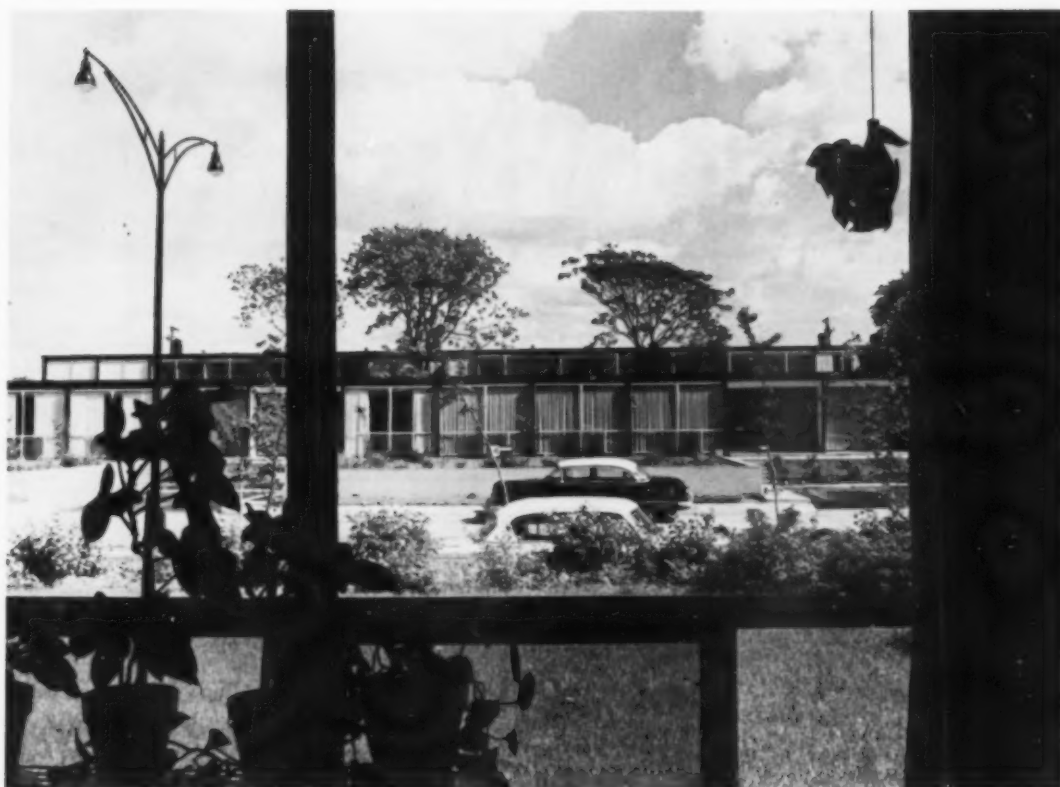
LAFAYETTE PARK

- KEY
- TWENTY ONE STORY APARTMENT BUILDING A
 - TWO STORY TOWNHOUSES B
 - ONE STORY TOWNHOUSES C
 - PARKING STRUCTURE D
 - NEIGHBORHOOD SHOPPING CENTER E
 - PUBLIC PARK F
 - PUBLIC SCHOOL G
 - CLUB HOUSE AND SWIMMING POOL H



0 50 100 200 300 400





Baltazar Korab

Lafayette Park, Detroit

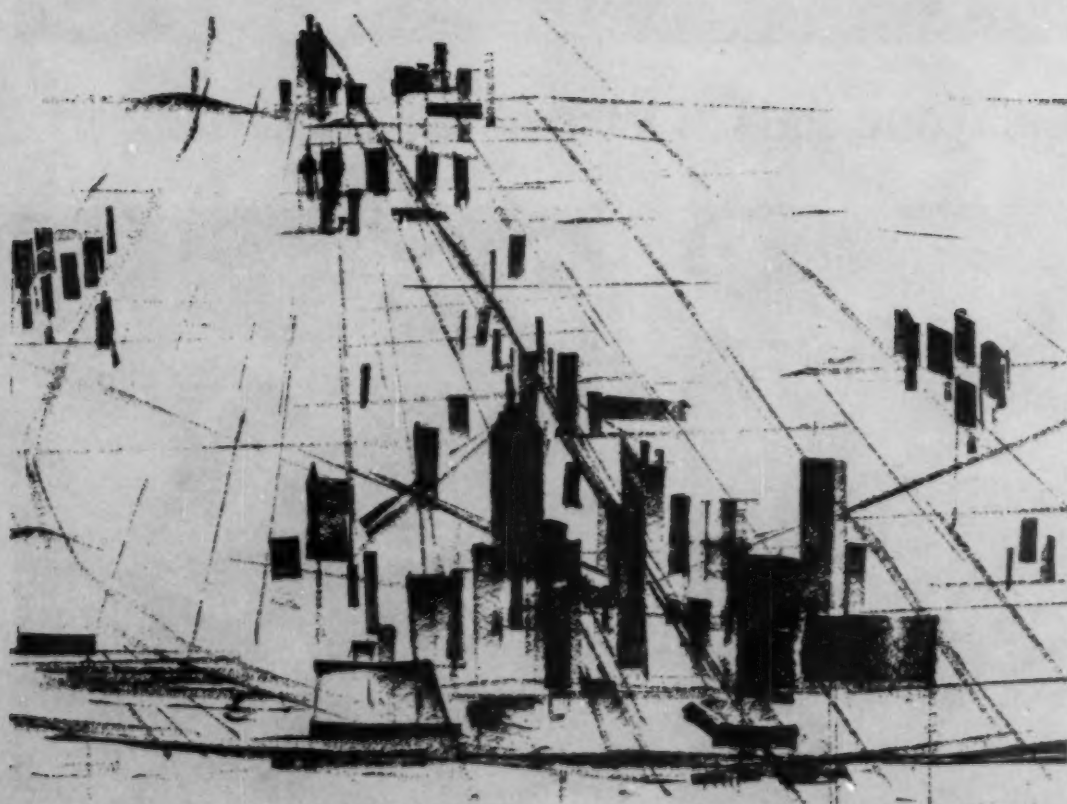
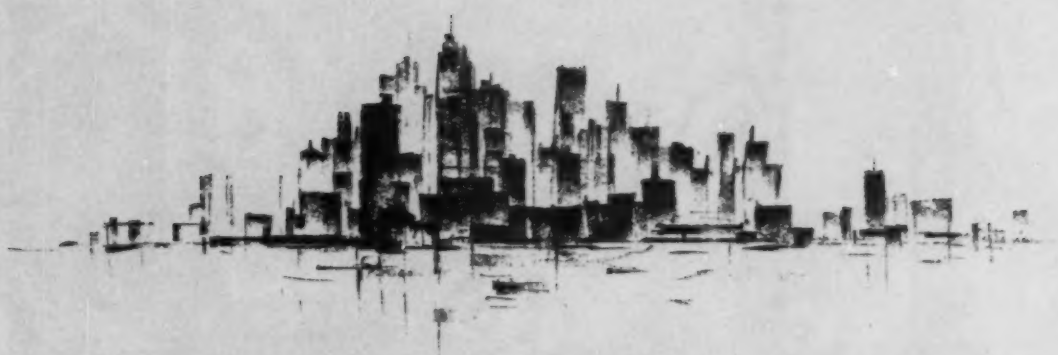
Mies van der Rohe, FAIA, Architect



Baltazar Korab



Hedrick-Blessing



The Architect and the Planner

by Charles A. Blessing, AIA, AIP

*President of The American Institute of Planners,
Director, Detroit City Plan Commission*

► There was never a time in the history of civilization when greater numbers of people throughout the world were giving more attention to the problems of urban development and the threatening destruction of human values everywhere by the massive spread of urban sprawl and the rapid decay of older urban areas, than the present.

It is inevitable that in such a situation there must be considerable confusion and realignment among the many related professions as to whose role is the proper role of the Master Builder of the total environment. The case could be made, and is being made by the architect, that the architect has always been, is now, and will always be the Master Builder. The engineer claims that this is the age of engineering and that his role should be recognized as preeminent in solving the problems of the mechanized city. The sociologist, with sound logic, claims that since his unique concern is with man and his culture and habitat, he must lead the cities out of their urban wilderness. The economist rightly stresses that nothing can be accomplished without first understanding the economic base without which no city can endure. The public administrator, with considerable logic, suggests that the physical plans can be readily handled if only effective governmental machinery acceptable to the vast urban populations of the world can be developed as the first step in solving the problems of the city.

Among these perplexing and bewildering cross-fires of intellectual provincialism the urban planner views the field and pauses to heed the words of LeCorbusier who claims that it can still be said that planning today languishes in complete

obscurity and that there is nobody capable of serving its interests. LeCorbusier speaks of planning as "Evidence of the activity of a civilization" and as "Evidence of the activity of a society." He says that this is a machine civilization and a machine society.

Gropius, in discussing the scope of total architecture, comes perhaps closest of all to the real approach to the solution of urban problems when he speaks of the need for the composite mind in the following words: "As we envision the strategic goal of planning in its vast complexity, it indeed embraces the civilized life of man in all its major aspects, the destiny of the land, the forest and the water, the cities and the countryside; the knowledge of man through biology, sociology and psychology; law, government and economics; art, architecture and engineering. As all are interdependent, we cannot consider them separately in compartments." He continues, "In the course of my life I became more and more convinced that the usual practice of architects to relieve the dominating pattern here and there by a beautiful building is most inadequate and that we must find instead a new set of values based on such constituent factors as would generate an integrated expression of the thought and feeling of our time. We all still have before our mind that unity of environment and spirit that prevailed in the horse and buggy times. We sense that our own period has lost that unity, that the sickness of our present environment, its often pitiful ugliness and disorder have resulted

The author presents the illustrations as suggestions of the kind of inspiration to be gained from nature and from distinctive examples of urban form provided by many ancient cities. "Knowledge of the dramatic and beautiful urban forms of the past 5000 years provides an essential background for the large-scale urban design of the future"

from our failure to put basic human needs above economic and industrial requirements."

LeCorbusier in recent months has emphasized the essential role of the Master Builder as follows: "Poetry is in the heart of man and is the capacity to go into the richness of nature. I am a visual man, a man working with eyes and hands animated by plastic endeavor. All that makes true architecture, true building, true planning in town and country. Architecture and urbanism (or planning for town and country) are in fact one problem only and are not separate questions. They demand one solution only, and this is the work of one profession only."

The AIA report, "Report on Your Profession," presented in the *AIA Journal* of June 1960, places before the architect the supreme challenge of urbanism in the following words: "The total environment produced by architecture in the next forty years can become greater than the Golden Age of Greece, surpass the glory of Rome and outshine the magnificence of the Renaissance. Such an era is possible provided the architect assumes again his historic role as the Master Builder. In such a role he must retain the basic control of design, not only of individual buildings, but of all design involved with man-made environment. We must redefine the objectives and responsibilities of the profession of architecture to embrace the control of the design of the total man-made physical environment, reorient the profession so as to expand its horizons and its standards and methods of practice; and urge every architect to assume community leadership in all matters which influence or determine the planning or development of his community in close cooperation with his fellow architects."

AIA President Philip Will, in the January issue of the *AIA Journal*, suggests that an overwhelming crisis is at hand now for both the city and the profession of architecture. If either is to survive, he suggests that solutions must be found now without delay.

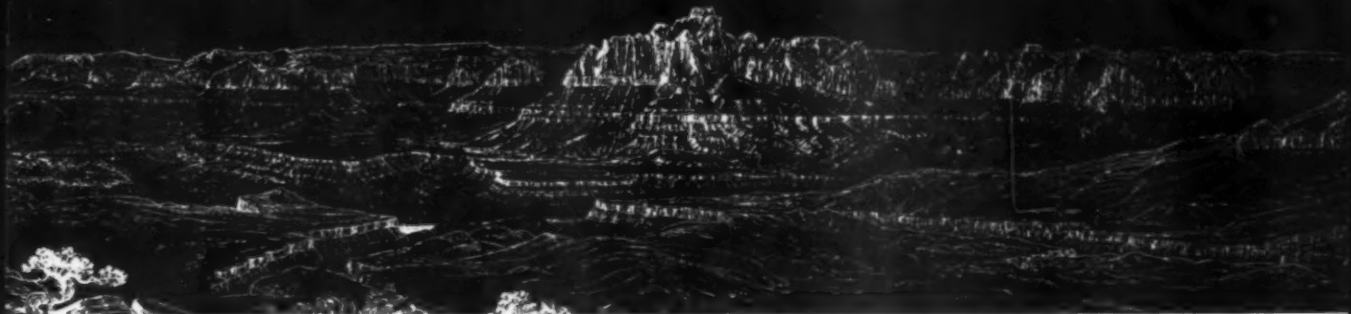
Here indeed is a big order which might discourage the hardiest of professionals by whatever name they choose to identify themselves. Perhaps few would question that the "Master Builder" of the urban environment must first of all be a humanist who in all things uses men as the measure and is able to place man above bricks and mortar, subways and expressways and elevators, monorails and helicopters. A second requirement, surely all architects will agree, is that stipulated by LeCorbusier that the Master Planner must bring to his work the insight of "visual man working with eyes and hands animated by plastic endeavor."

A warning is posed by Thomas Creighton when, in announcing a symposium on the state of architecture, the purpose of which will be to examine the state of apparent confusion in the architectural profession today, he suggests that the confusion in the collective minds of the architectural profession must surely contribute to the confusion in the public mind as to where we are going and where our urban civilization is leading us.

For the architect and planner, for the composite design team composed of all the elements of specialization which Gropius so well recognizes, there can be only two alternatives. Either we acknowledge the inability of man with all his technological and humanistic insights to cope with the seemingly insurmountable problems of the city, or alternately, that we see present day man in the perspective of the past 5000 years of urban civilization as fully equal to any task involved in the design of the total environment and get on to the next question of how to marshal the vast resources at our command to make cities at once livable, beautiful and efficient. Just as the "Report on Your Profession" emphasizes the need for broader education if the architect is to qualify in fact as the Master Builder, so must we all within the limits of our individual capacities ask ourselves if we are adequately educated for the task at hand.

Perhaps the greatest contribution of The American Institute of Architects during the coming decade will be to generate such a ferment of self-questioning that as a result in every chapter, in every state, in every city in the nation, architects will come together in a great series of professional in-training workshops to identify the scope of total architecture and to evolve the approach to planning solutions adequate to meet the needs of cities of all sizes and the needs of the total environment of city and country, not only in America but in all nations of the world.

The greatest service The American Institute of Architects could render would be to develop the essential outlines of a curriculum for the continuing education of the architect, the Master Builder of the total environment by whatever name we call him. Such a curriculum would surely embrace such subjects as the form and structure of the city as a functioning unit, the architecture of cities, the large scale form and design of cities as visually comprehended by their people, the techniques of city and regional planning, and a series of corollary subjects including land economics, urban sociology, public administration and broad policies on goal formulation.



The natural scenery of the Grand Canyon affords large-scale stimulation to the mind of the urban designer

Unless and until the architect can think clearly in all of these important areas and can articulate his concepts, it will be foolhardy for him to pose as the Master Builder of the total environment. By the same token, no other profession can alone preempt a role as comprehensive environmental planner without a thorough understanding of the elements in the suggested curriculum for continuing education.

Humility rather than pride, cooperation rather than isolation, research before development and comprehensive design before execution, must be our goal.

It is suggested that if, as may be anticipated, the new administration in Washington looks with favor on calling a national conference on urban problems as it approaches the establishment of a new Department of Urban Affairs, prominent among the many objectives to be incorporated in such a conference program would be a program of joint sessions of architects, planners, engineers, social scientists and others on the dimensions of the educational job that lies ahead. Out of such a conference might well come not only a new image of the city but a new and drastically revised image of the Master Builder.

If, as the "Report on Your Profession" suggests, "The total environment produced by architecture in the next forty years can become greater than the Golden Age of Greece, surpass the glory of Rome, and outshine the magnificence of the Renaissance," then steps must be taken now, without delay, to prepare not only the coming generation of architects which today is in our schools and universities, but also the present generation of architects who are presently involved in the designing of buildings which will to a large degree constitute the city of the future so that these architects will be competent to meet the broad requirements of the immediate future. This might be compared with the

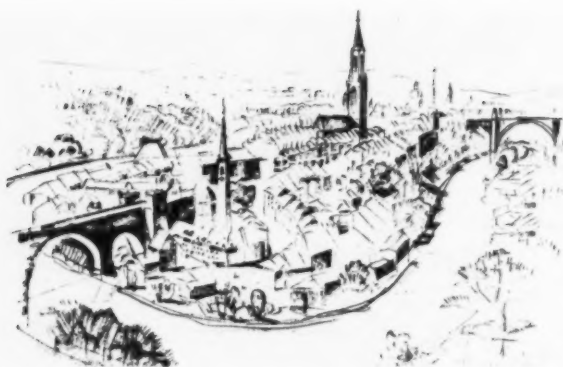
on-the-job industrial training programs which are needed today to equip labor to meet present problems in a period of rapid technological change and automation.

All of the design professions must concede that we are today not clear about the form of the new regional city we wish to achieve. We must likewise agree with the social scientists and public administration experts that our metropolitan area administrative procedures and public policies and techniques relating to finance and land development are as inadequate as our technical design approach. We must seek these answers without delay for a future which begins today.

One can glimpse the truly frightening scale of the problem of rationalizing urban development in America during the next generation by considering the projection of population of the ten super-metropolises of the year 2000 prepared by Dr Jerome P. Pickard in his study, "The Metropolitanization of the United States." Together, these ten super-metropolises will accommodate 72 million people by the year 2000. It will be noted that the Atlantic Coast City projected from Boston to Washington will embrace four of these super-cities, North East City, New York City, Delaware Valley City, and Chesapeake and Potomac City. The total population in this strip of urbanization will be 37.5 million people.

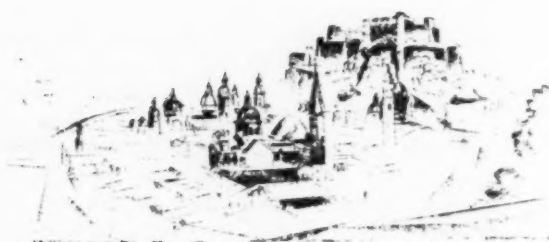
THE TEN SUPER-METROPOLISES OF THE YEAR 2000

New York	23 Million
Los Angeles	20 Million
Chicago	11 Million
Chesapeake and Potomac City (Washington and Baltimore)	9.5 Million
Detroit (With Ann Arbor and Pontiac)	9.5 Million



1

1 Coherence and unity were dominant characteristics of Medieval cities such as Bern, and continue to provide unity to rapidly growing metropolitan areas



2

2 Salzburg as a dramatic example of strong and well-designed urban form

3 Clarity of form and sharp separation of town and country contribute to the dramatic effect of countless Medieval strongholds and Renaissance towns

3



Delaware Valley City (Philadelphia, Trenton and Wilmington)	8.5 Million
San Francisco (Oakland, San Jose)	7.5 Million
Southeast Florida City (Miami, Ft. Lauderdale, West Palm Beach)	6.5 Million
Northeast City (Boston, Lowell, Lawrence, Brockton, Worcester, Fall River, New Bedford, Providence)	6.5 Million
Cuyahoga Valley City (Cleveland, Akron, Canton, Lorain, Elyria)	5 Million

These ten largest metropolitan areas represent

the extreme of conditions which will be found to a significant degree in as many as 200 standard metropolitan areas by the year 2000.

The recent report of the President's Commission on National Goals deals with the problem of cities and the framework for an urban society. The report suggests that first we must decide what kind of urban and regional environment we want. Following this decision the report observes that we have a tremendous opportunity to shape the city of the future—provided we can develop adequate methods to guide the future organization of the metropolitan community. Essential to this is a consistent framework for the social, economic,

and physical organization of metropolitan communities.

"Planning" in a democratic society was defined in this report as primarily a means of proposing and explaining possible future packages for public acceptance, rejection or modification.

The Goals Report summarized a number of often repeated truths:

- 1 The physical environment is indivisible. Houses, factories, offices, schools, roads, shops, parks and dams are all part of the same organic system.
- 2 The urban problem must be solved jointly by a creative partnership of public agencies and private enterprises.
- 3 Over-all goals for a development pattern affecting the whole economic and social structure are needed for the metropolitan community.
- 4 A bigger share of the total national income must be devoted to the improvement of urban areas.
- 5 Effective coordination of federal, state and local resources must be achieved.
- 6 There must be better public understanding of the alternative forms and patterns of the physical environment from which choices can be made.

The coming decade of the 'sixties should see the results of current recognition of the widespread need for coordinated research on all of the complex and interrelated problems of urban development—urban transportation, housing, industry, commerce, recreation and leisure among others.

It is hardly necessary to emphasize that there can be no arbitrary formula to guide the physical form of metropolitan regions. No book of rules could be drawn for inflexible application. Many diverse metropolitan patterns will evolve reflecting the influences of topography, patterns of urban settlements on a larger regional scale, transportation patterns and economic and social factors.

A number of large-scale patterns of the metropolis are emerging, the Rim City of Holland, the Finger City of Denmark, the Garden City pattern of Satellites around a Central City in England, the strip city of LeCorbusier and the Mars Group of London, and the regional city of Clarence Stein and Henry Wright. These concepts are structural, scientific and organic in a broad sense, yet they do not illustrate that enduring beauty of great urban design, that awareness of the relationship of form to beauty which characterized the Athens of Pericles. What must be our approach to insure a wholeness of design, a regional city itself an image of surpassing beauty?

Here too there are encouraging signs of an awakening—fragmentary, faltering, perhaps, yet

withal no less compelling than the more scientific analytical organization of space, circulation and function. The two approaches must become one and may become one when the creative vision of the new designers of the regional city matches and enriches the scientific perception of the urban planning team of engineers, economists, sociologists, lawyers, and professional planning generalists.

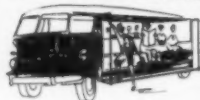
The failure to date to evolve adequate concepts of the city of the future lies in the failure of contemporary urban society to bring the architects, the planners, the painters, the sculptors, the engineers, the urban designers into an effective joint working relationship. The artists continue to cherish their separateness and isolation, the architects continue to worship masterpieces of individual buildings set in a jungle of urban disorder, engineers proceed with their expressways as though they weren't the single greatest new visual impact on the city, and the planners watch the visual chaos mount with a barely perceptible stirring of an awareness of their responsibility.

The present chaotic landscape of the American city reflects unresolved values and directions in our civilization. The urban landscape has been desecrated by the chaotic non-relation of individual buildings to any larger order or scale of things and has resulted in an urban jungle of buildings, streets, automobiles, and people thrown together without rhyme or reason.

The expanding urban visual chaos is the responsibility of the environmental designers who collectively lack, or rather have failed to establish, a tradition of design capable of dealing with the vast scale and complexity of the problem. What is wanted is a new approach which will coordinate the replanning of existing cities, the planning of new towns, the construction of new transportation facilities and the preservation of the countryside in one comprehensive plan.

A clear and comprehensive image of the entire metropolitan region is a fundamental requirement of the comprehensive plan. The vast extent of today's regional city, the speed of movement on expressways and transit systems, and the vast scale of programs of rebuilding and new construction all make it possible and necessary to construct a large-scale metropolitan image through conscious design.

The success of any approach to this problem will require the best efforts of the architects, the planners, the engineers, the landscape architects, working together with the social scientists and experts in government. The most vital element will be the comprehensiveness of approach to which all of the specialized disciplines must subscribe. ◀



Volkswagon Shuttle



Private Shuttle



Jeep Shuttle



"Side Walk Office"

for neighborhood table and "open door" information from block stores in old mills, schools & homes.



Electric Shuttle (battery operated)



"Toss-in" Waste Basket

Hands-free flap to throw. Low cost. High appearance. Recycled. There are many blocks with this unique new design.



"Good Will Map"

A permanent attraction - about five feet high, with various details of people, things, and places, set in a box for people to look at.



Sketch at top left: Remodel the streets; give the existing early-day architecture some breathing space — a multi-purpose square behind the Davenport Hotel could be used for an open air auto show, spring flower sale, or a place to feed 5,000 at a convention barbeque.

Large sketch in center of page shows how the internationally known Davenport Hotel would look if its commonplace neighbors across the street were cleared away and replaced with a public square which might contain a small civic theatre and possibly a

recessed concert hall—with outdoor dining and ice skating on their flat tops. Lower right hand photos show that nothing is too small to be well designed. Sketches demonstrate some easy and fun ways to provide either temporary or permanent downtown shuttles. A private "gab cab" (an electric golf course cart) a jeep and a lowboy, as easy to get on and off of as a San Francisco cable car; a Volkswagon bus cut in half and lengthened, or a new version of a "cable car" on rubber, electrically operated.

The Architect's Role in the Small City

by Kenneth W. Brooks, AIA

By citing what an AIA Chapter and what an individual have done in the city of Spokane, Mr Brooks paves the way for action in every architect's city. Illustrations are from the author's presentation "Spokane — A Place in the Sun"

► For one perhaps it is to expose and exalt the *fourth* dimension. The unimaginative approach of planning in the 1920's and 1930's has not produced much in our small cities. The one-dimensional statistics and two-dimensional maps have given little consideration to the three-dimensional visual opportunities and four-dimensional activities of the people. The fourth dimension is that thing that makes you take a city into your heart. When you see shady corners and sunny spots where people are enjoying an outdoor lunch—either out of a paper sack or under an umbrella—that's fourth dimension. It's this sort of "aliveness" that actually rings the merchants' cash registers. Perhaps here lies the greatest challenge and professional task of the architects of the sixties—and on their team the landscape architects, the artists, the sociologists and the planners. No analyst or specialist from afar can ever relieve the architect from his burdensome position in the field of urban design in his own city.

Landscape architects have known the fourth dimension. In 1913, Spokane asked for the friendly counsel of the Olmsted brothers, world-renowned landscape architects. In a report to the Spokane Park Board they said, "City life involves a continual strain of the nerves owing to the multitudinous harsh noises and the vivid and eye-tiring sights and through having to give attention to so many things and to talk to so many people. [A fourth-dimensional problem?] Even to the well this is tiring to the nerves, but to those who are delicate, it often becomes a torture. After all, it is to those whose nerves are tired — and they are the large proportion of the dwellers in the city — that parks are most immediately beneficial." Then the Olmsteds recommended a park. "The esthetic aspect of Spokane would be wonderfully increased if there could be accomplished several ornamental public squares, especially one in the heart of the city."

Spokane listened but did nothing, and passed up the opportunity to build-in a fourth-dimensional quality. So in 1960, forty-seven years later, Spokane architects are re-making the plea for some open space downtown — *for people*.

Indeed, the role of the architect in small cities today is to pick up the gauntlet — in a humble yet professional manner. Out of sheer unrest and deep concern for our communities, architects across the nation have, during the past five years, demonstrated to our communities how utterly common our towns and cities are — and how attractive and magnetic they could be. These demonstrations have been done mostly on a volunteer or semi-volunteer basis, and historians may record this as the transitional stage of the architect emerging into his "Period of Urban Influence." Here is an example: In Spokane the City Plan Commission assigned a lay committee the task of selecting a civic center site. The Spokane AIA Chapter recognized that the appointment of a lay committee was inappropriate and that the effort would be piecemeal planning at best. The architects realized that a successful plan could be accomplished only by considering the whole fabric of the downtown area. They carefully prepared a one-hour presentation for the City Council, which was reported by the *Spokesman Review* as follows: "By taking a seemingly implausible film and lecture route through Zurich, Stockholm, St. Louis and San Francisco to get to the Spokane Civic Center problem, a group of Spokane architects last Friday somehow touched very near to the heart of the matter. It was a crackling, imaginative session dramatically staged in an effort to get the architects' viewpoint across to a group of some forty-five persons, many of whom will have a lot to say about how the center idea progresses. "... The important thing at this point is that someone outside City Hall spoke firmly and articulately about a matter that concerns the very life of the city for perhaps a century to come. ..." If the architects' reputation in urban design had been pre-established, the Plan Commission might have asked for architectural consultation instead of layman's help. Perhaps the day is now dawning when we can advance from the era of volunteer effort to the era of professional consultation in urban design.

Group Showmanship

What techniques can the architects use to spread the gospel of the virtues of improving the appearance and usefulness of our small cities? Permit me to use the Spokane Chapter again as an example. Realizing the need to entice their colleagues to the 1959 regional convention in Spokane, while still searching for a way in which architects could contribute to the improvement of Spokane—particularly during the conference—they killed two birds with one stone with the surprise of the convention—a program called “Cities are Funny” (*AIA Journal*, July 1960). One of the architectural magazines reported it thus: “Another new feature of the conference was the unique and humorous (with sober overtones) photographic criticism of Spokane by visiting architects, presented under the title ‘Cities are Funny.’ Cameras loaded with color film were given to John S. Detlie, Alan Liddle, Lewis Crutcher, Charles Endicott and Paul Blanton. These men were instructed to wander around the town and bring back graphic evidence of whatever struck their professional eye. The results were tongue-in-cheek ‘beauty’ scenes—billboards, ramshackle buildings, traffic lights, junk yards, parking lots—all camouflaging the city’s architectural attributes. It was shock treatment administered by the out-of-towners seeing the town with a visitor’s eye.” This light touch has had an educational impact on Spokane perhaps impossible through a more serious approach. Since the original extemporaneous presentation of these pictures at the convention, the writer, who was the moderator of the feature, has talked to twenty-two civic clubs and community organizations, showing the slides, giving the out-of-town architects’ remarks and following it up with a short story with an impressive moral.

Individual Action

Action by individuals can occasionally be successful, too. Two years ago the writer and his staff worried themselves into action when it appeared that Spokane was about to spend \$60,000,000 on a civic center on the fringe of the downtown area, and a freeway through the downtown area; not a dollar was scheduled for improving the downtown district and the rare but raw beauty of Spokane’s cascading mountain river. Thinking that the general problem and opportunities could be best described by presenting specific ideas, a concept was evolved which did not follow the popular trends (a civic center, a cultural center, etc.). It resulted from the accumulation of ten years of watching, ten years of walking. The concept suggested that the numerous civic buildings proposed

for one vast site might better be used individually to complement and enhance the existing traditional architecture. Also they might find themselves more “comfortable” if allowed to be located according to their own best interests, rather than gathered into one great center to create a grand impression. When these studies were shown to a small group of business leaders on a Saturday morning early in 1959, it triggered into action (the following Monday morning) a bogged-down inactive committee on downtown improvement which had been trying to get off the ground for more than a year. Jane Jacobs’ article “Downtown is for People” (*Fortune*, April 1958) which coincided in philosophy on many points, was also quoted to further help the Spokane business leaders understand their problems and opportunities. (The fact that it was in *Fortune*, the business leaders’ favorite magazine, was a big help, too.) This presentation was shown to many groups in a spirit of helping the community to see the problem as one involving the entire city, rather than simply the creation of another barren civic center.

Things to Do

1 Tattoo on your forehead an Edmund Bacon truism: “And city planning is oriented around *design*.”* Here is the mandate for the architect to step forward, speak up and go out on a limb for good design, living up to our newly-discovered status as the most respected professional person in the United States today.

2 Learn to lean on your colleagues from nearby cities; invite them in at every opportunity as consultants, to give a “crit.” This interchange is commonplace among doctors, and if we are to produce cities that the historians will label “The delightful cities of the last half of the twentieth century,” we must exchange ideas and opinions with great fluidity or else these cities will most likely be labeled “cleaned-up mediocrity.”

3 Architects in small cities must get over their complex, their feeling that they are without prestige in their own city. A talented architect at work on his own hometown may be able to feel the pulse of the community better because of continuous contact, and be even more visionary and more nearly right than the talented visitor. But the two working together can be a fine team. There are not enough out-of-towners to go around. Thus in the small cities the job will go undone unless we as a profession dedicate ourselves to taking a firm grip on this challenging problem. ◀

* Ed. Note—Not quite a verbatim quote, but Mr Bacon says he’ll go along with it if “design” is used according to Webster’s definition.

The Architect-Planner as City Designer

by Arch R. Winter, AIA, AIP

Member of the AIA Committee on Urban Design

► Within the maze of issues connected with city designing, there lies a central problem; and at its center, in turn, there stands an individual. Increasing urbanization and the failure of piecemeal planning of all kinds to solve its insistent problems have brought, finally, a fairly wide realization that the planning of cities must be organized as a complete, coordinated activity. It follows, in such a situation, that the question of *who shall do what*, and especially *who shall take the central role or leadership*, comes in for attention and quite a bit of professional discussion.

Some want the sociologist and some, the economist; some pick the engineer and some, the landscape architect or architect; and some stand firm for the public administrator, himself a newcomer to urban affairs. The planners, with impartiality among their heterogeneous ranks, simply say that the planner (whatever he may be) should head the many-sided activity. Not evasively, but quite simply and sensibly, one of their spokesmen has said "... he who is best able to plan should plan."

This article is an attempt to show, without being unaware either of the strong qualifications of other professions or the shortcomings of our own, that the architect should, at least, assume more active responsibility for urban planning and, at most, play the central, coordinating part. It suggests, too, that the architect, particularly in the small community, can be both building designer and community planner, responsible for the whole as well as its parts.

The role of the architect in city design is not a new one. As the AIA Board of Directors has stated in defining the architect's place in urban planning, "Throughout history, the design of cities has been primarily a responsibility of the architect." The policy statement goes on to say that "Now, in the present era of technological progress, the solution of the complex problems of urban growth demands, more than ever, full utilization of design capabilities."

But, oddly, it is not the architect's qualification as designer that fits him for urban planning

(though, of course, the end product of the planning effort must be a *plan*, which is essentially a design); rather, it is his training and experience as a *coordinator* that is his special qualification. Added to his basic design ability, this characteristic gives the architect a great initial advantage in the field of general planning.

There must, of course, be a special kind of architect to fill this role. Quite obviously, all are not automatically qualified for general urban planning. Some, by temperament, are engrossed in building design itself and do not choose the wider field of urban design, where the results of creative effort are often remote; others are interested mainly in the business of building and have not time for the demanding and frequently unprofitable business of planning. Nevertheless, for those who are interested, the fact is that they have important qualifications for urban design and can, if they will, bring to the task of designing and redesigning cities a natural talent and a comprehensive viewpoint that it so badly needs.

In a variety of ways architects, as professional designers and planners, can help shape the enormous and exciting change that is beginning to take place in the urban scene. This is true of them also as individuals with strong civic interests. But among these many ways, there are five especially important avenues of action, many of which are being followed now, by architects, in cities and towns across the nation.

First, as a professional in the traditional role of building designer but with a new (or perhaps a very old) emphasis on environment, on the relation of building to surroundings, functionally and esthetically, the architect can influence urban design almost more importantly than in any other way, for it is the buildings and the open spaces in the aggregate that give the city its form. The special obligation of the architect here, as community designer, is to fit the structure, with grace and harmony, into its surroundings. And the fact that the surroundings are often dull and characterless simply calls for more careful design to achieve distinction without offense. Taste, indefinable but recognizable, is the basic consideration; but it has to take expression through a training which sees and reconciles.

A similar but somewhat larger opportunity is found in the redevelopment or renewal of blighted

urban districts. At one end of the range of work in this field is the site planning and design of individual buildings and building groups, and at the other end the over-all layout of whole renewal areas or districts. Architects are already active in renewal planning as the designers on redevelopers' teams, and the award in the sharp competition among redevelopers often is made on the basis of good design rather than the price bid for the land. Another promising activity for architects in urban renewal is as design consultants to local renewal agencies. In this capacity, the architect can control the arrangement of structures, open spaces and circulation and can correlate building design without actually designing the buildings themselves; he can bring about good "town design" instead of merely good building design.

A third important use of architectural skills in community design lies in the special studies which, like renewal area plans, have as their subject either some particular urban area or some particular building type. As a rule, this sort of thing is a group enterprise, as in the cases of the AIA chapters' work on downtown plans or civic center plans for their cities. But it might take other forms, perhaps under the auspices of a university or a public or semi-public agency. The work of historic building preservation organizations and that of art commissions can often be given intelligent guidance (and be saved from mere sentimentality) by overall planning supplied by the architect as well as by his evaluations. More than likely, community design work of this kind will be public service rather than private commission.

Also in the field of public service is membership on the planning commission or the zoning board. The architect's professional knowledge, his disinterested point of view, and, above all, his natural concern for beauty and utility in community development are qualities that uniquely characterize his service in this adjunct of urban design. It is within his power to convey sound theory in practical terms.

And, fifth, the architect can become an active participant, as a designer, in the general planning process. The planning of cities is usually organized as a two-part staff operation, one part of which is concerned with administrative activities and the other with long-range planning. The long-range planning division is usually headed by a designer and employs the talents of sociologists, economists, demographers and other specialists. Sometimes the staff work is supplemented by the use of consultants for special studies. Either as staff designers or as consultants, architects can utilize their abilities in such work as neighborhood planning and industrial park layout, to name two important parts of over-all design. The particular role the ar-

chitect plays in this general planning scheme depends on his individual interest and capacity as well as on the organization of the planning operation.

These, then, are the five principal ways in which the architect participates in city design today. But beyond them, there is the larger opportunity for the architect, broadening his interest in response to the demands of comprehensive city planning, to take the leadership, to become himself the city planner.

With this invitation, however, goes a warning: While design is design, and the fundamentals of designing an ash tray or a house are the same as those of designing a city, there is a vast difference in degree between planning a house and planning a city. The fact is so obvious that, like the eyeglasses in the proper pocket, we are in danger of looking for it everywhere else. Put simply, this obvious fact is that city design implies complex relationships. Although it is the expression of the solution to the problem, it is far from being the whole of general planning. In other words, the architect who is to head a general planning operation must look upon design and coordinating ability as a double foundation. Upon this foundation there must be laid an additional knowledge and understanding of the scope and purposes and methods of complete urban planning.

The preparation of an architect for either urban design or general planning should include some special educational training. The Urban Design Committee has recommended (and the Board has adopted) a policy on architectural education for urban planning that calls for "... the inclusion in the curriculum of collegiate schools of architecture of basic courses in urban design and background or survey studies in related planning fields." The deans' dilemma is acknowledged: "It is recognized that the demands for expanding the architectural curriculum are varied and insistent, but it is realized, too, that architectural graduates must be equipped for urban design or must relinquish that field of design to non-designers. If necessary, it is recommended that the period of training be lengthened." Beyond his undergraduate training, the architect who intends to become also a city planner should do his graduate work in general planning.

It goes without saying that a compelling interest is prerequisite to a career in urban design and planning. It is not enough for an architect to establish a "department of planning" in part of his office and push into this field simply to increase his operations; that is the kind of promotional practice that has discredited the city planning work of some of the large, corporate consultants-on-everything. The activity of city planning may be extensive and complex (as it must be in a metro-

Marvin C. Hill, Resident Planner

This 650-acre area (near bottom center of site plan) will eventually accommodate 1100 individual homes.

Master plan



Frank Lotz Miller

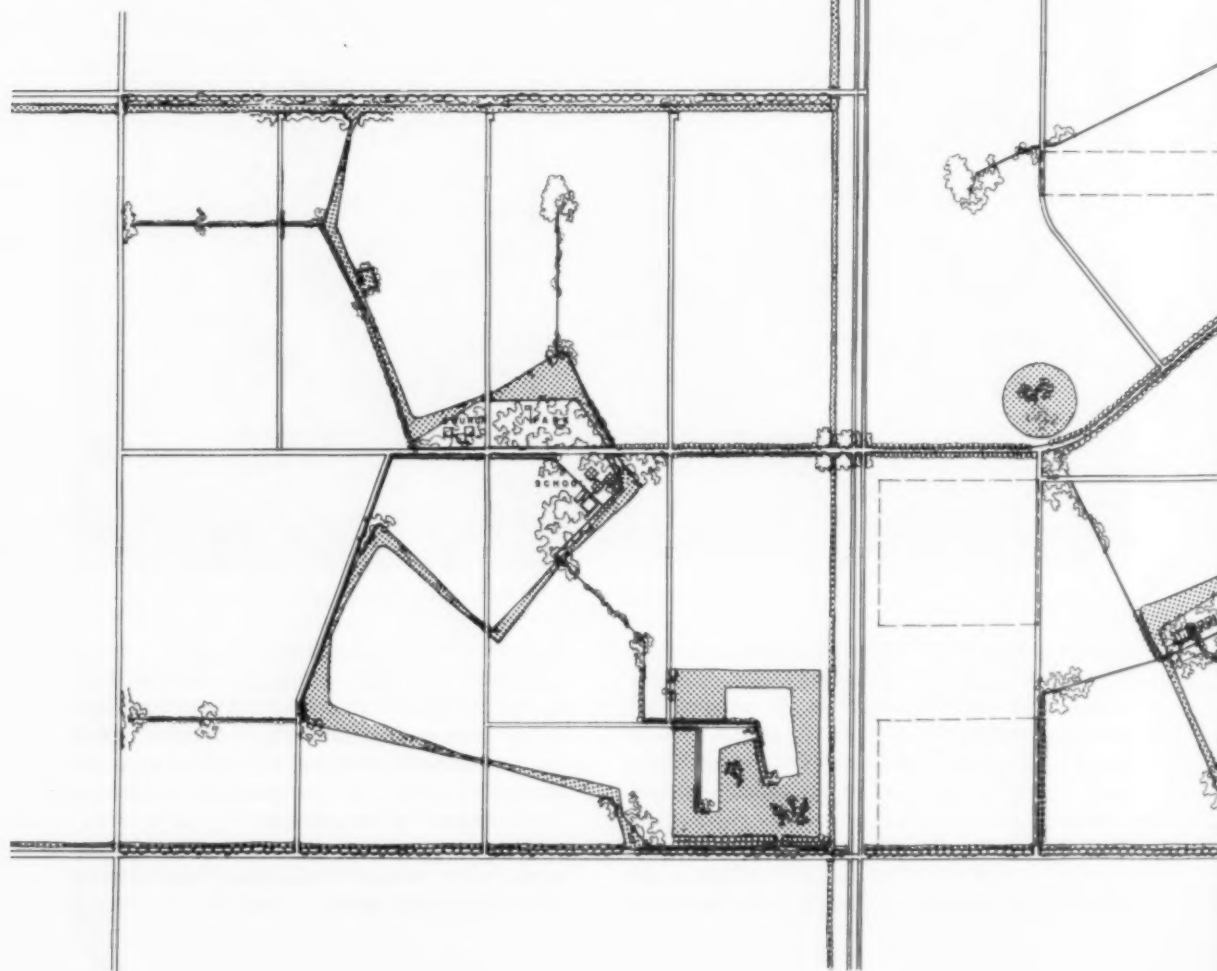


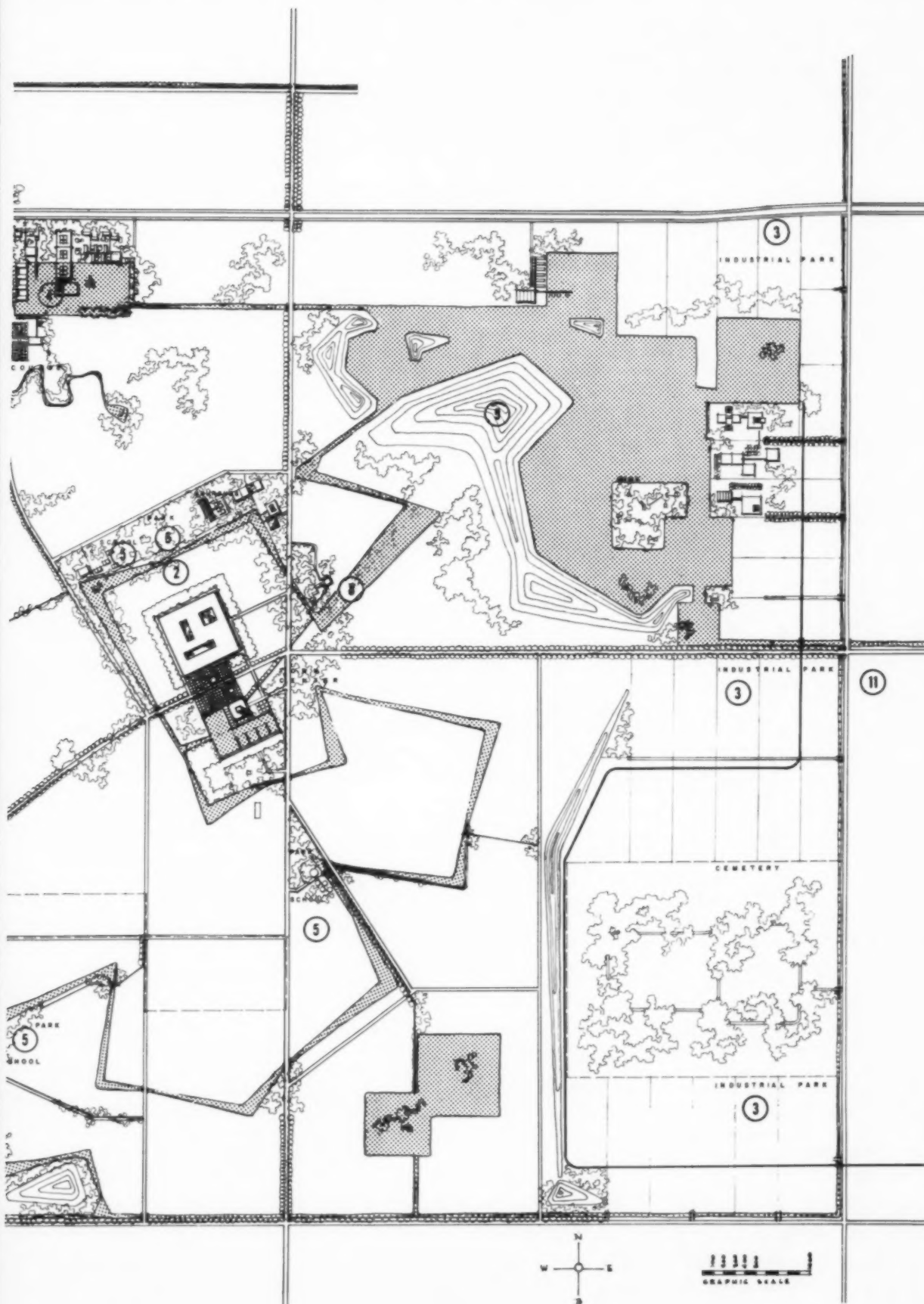
With such a strong interest in the wider field of general planning and with proper preparation, an architect can carry on a combined practice and may even act as director of a city planning agency. Practicing both architecture and city planning, he obviously cannot (unless in a very small city) do all of the work of either building design or city planning; he does not, in fact, do this even when

He, in short, is best equipped to direct an enormously complex task to the simple fulfillment of utility and beauty. ◀

The tract, on the edge of the Everglades, measures 3 by 1¼ miles. An industrial park and a 150-acre lake act as buffers to adjacent airport. Community is planned for 20,000 in row-houses and apartments; houses ranging from \$10,000 to \$50,000. An eighty-foot artificial hill will add a new dimension to the south Florida landscape

- 1 town center
- 2 shopping
- 3 industrial park
- 4 hotels, motels
- 5 schools
- 6 churches
- 7 golf course
- 8 river
- 9 80' hill
- 10 cemetery
- 11 airport







THE ROLE OF
GOVERNMENT AND
PRIVATE ENTERPRISE

The Department of Urban Affairs

by Julian E. Berla, FAIA

► Examination of our country's physical development during the past decade reveals the continuing growth of the metropolitan areas. The nation has become preponderantly urban.

In the early part of the century problems now vexing municipal authorities had not yet developed. The city had not yet consumed its surrounding farm lands, at least to the point of coming into collision with adjacent communities. Population had not begun to increase alarmingly, nor had migrations into metropolitan areas brought severe housing and neighborhood displacement problems. A city could still find access to a good water supply, although industrial waste was beginning to pollute the air and the rivers. Even automotive transportation did not get its stranglehold on us until the close of World War II.

Although the above presentation is assuredly an over-simplification, it is nevertheless true that the real administrative headaches came to the city fathers with the post war peripheral expansions of their jurisdictions, sending them of necessity to a reluctant and slow-moving Federal government for help. Academically, we may continue to admire the Jeffersonian concept of the that-is-best-which-is-least type of government, but practically we recognize that order can return to our urban areas only with intelligent and unstinting aid from Washington. Thus it is that the Federal government is unalterably committed to all sorts of programs involving local communities—housing, redevelopment, pollution, highways and even civil defense (down at the bottom of the list) to cite just a few.

Mitigating the effectiveness of its efforts in this work is the historic structure of the Federal government, designed, as it was for a rural economy, and yet not modernized sufficiently to properly represent the large segment of our population which is urban, and therefore unable to deal com-

prehensively with the tangled patterns of city organization. Thus, when representatives of the cities, either as individuals or through their national organizations, go to Washington with their problems, there is no direct pipeline to the President via a cabinet officer. This political impotence results in the unfair division of the tax dollar, with the heavy contributors coming out on the short end.

Senator Joseph S. Clark (D, Pa) said recently in a lecture delivered at George Washington University: "A visitor from another planet, studying the makeup of our Government, would surely conclude that ours is still a rural nation. We have a Department of Agriculture, with a budget of \$6 billion. We have a Department of the Interior concerned with millions of acres of empty land. But we have no department of the Government concerned with the problems of the metropolitan areas where most of our people live and where the need for expansion of public service is so heavily concentrated. The cities of America need a voice at the summit equal in status to the voice of agriculture." The "voice at the summit" referred to by Senator Clark is of course a membership in the President's cabinet.

As a member of the Cabinet, the Secretary of Agriculture represents a scant twenty million constituents, or less than one-fifth the number of Americans living in non-farm areas. But cabinet rank puts him in a fine position to protect his annual budget and bargain with his peers. When, however, the Commissioner of the Federal Housing and Home Finance Agency appears, when invited, at cabinet meetings as the voice of the city dweller, he comes hat in hand, and addresses himself only to those aspects of urban affairs which are administered by his Agency. He is strictly a holder of type B, non-voting stock in the Presi-

dent's circle, and can feel only slightly more comfortable than does a citizen of the District of Columbia on Election Day.

For another approach to the urban mess, consider the position of the representative of a city government who goes to Washington to get his municipality's urban renewal program in gear. He may show up at the Housing Agency with a well-conceived redevelopment plan, or he may have with him only the city's realization that something needs to be done of a radical remedial nature. If the latter situation fits his case, he will be told to go back home and hire competent technical personnel to make a presentation of a proposed program. But most city officials don't have the requisite background to know whom to hire for such work, and little or no research in this field has been done to put in their hands. In fact, the whole of urban development is an unstudied question—standards are lacking, procedures are not adequately outlined and all of the complexities of design, coordination and execution must be played by ear by each city's team of technicians on an individual basis.

In November 1960 there was a demonstration on the part of the incumbent lame duck government toward coordinating the urban redevelopment program with the vast Federal highway program. Both programs are years old. Their controlling agencies have been disbursing many millions and billions, much of it in a vacuum. Naturally many benefits have accrued, but it is safe to say that much damage has been done and much waste permitted through lack of proper over-all study of the effects of the road-building program on city plan in certain communities.

And now at the time of administrative change-over, there begins to emerge well-organized sentiment for the reorganization of the urban aid programs.

The Eisenhower administration advocated, but never effectuated, proposals to take the urban planning puzzle into the White House, giving jurisdiction for putting it together in the hands of an advisory counsel, somewhat at the level of the President's Council of Economic Advisors. Whether such a method of handling this complex piece of administrative science would have worked, we shall probably never know, as the new President has expressed a quite different approach.

The Task Force on Housing and Urban Devel-

opment advising Mr Kennedy reported to him before his inauguration. In a release dated Jan. 7, 1961, the summary opened with the following item:

1 Cabinet Status. Provide cabinet status for all housing and urban development activities by establishing a new Department of Housing and Urban Affairs.

This change in the federal structure is said to be high on the list of White House legislative requirements. It reflects the sympathy of the new administration for the type of legislation proposed last year by Senators Clark, Murray, Javits and Williams, S3292, which died with the 86th Congress.

The bill created a Secretary for Housing and Metropolitan Affairs with the Housing and Home Finance Agency as the nucleus of his Department; set up provisions for research, technical assistance to state and local bodies, and permitted the President to transfer other functions and branches of the government to the new Department to further the purposes of the Act.

The bill was widely endorsed by such diversely oriented organizations as the National Housing Conference and the National Association of Home Builders. The American Institute of Architects was represented at the hearings and strongly supported the proposal. The National Association of Real Estate Boards appeared in opposition.

To architects who have been working on projects of urban redevelopment, this short history of administrative disorder does not come as news. Recognition of the need for a new frontier in the field was made at the Centennial Convention of The American Institute of Architects in May 1957, with the passing of a resolution endorsing the creation of an executive Department of Urban Affairs, a position which the Institute has maintained and projected to date. Urban Development will be the major theme of the 1961 Convention in Philadelphia.

The Institute sent a letter to President Kennedy at the time of his inauguration stressing the importance of re-examining the Federal government's urban-aid programs and urging him to call upon officers, committees and staff of The American Institute of Architects to help in the establishment of the sound procedures in comprehensive planning that would help us to reclaim our metropolitan areas. ◀

Federal and State Aid as Related to Planning

by W. C. Dutton, Jr

Executive Director

The American Institute of Planners

► A discussion of federal and state aid for community development, as it relates to *planning*, immediately imposes on our view a prominent phenomenon of today's America. This is the fact that much of our energy and mental effort goes into attempts to preserve the form, yet overcome the implications of our separation of governmental powers into various levels of government.

The eighteenth century liberalism and its design to prevent effective government from falling into the hands of tyrannical leaders could not and did not foresee today's complex urban-industrial society with its many deep problems. Even today, groups which fear and oppose effective government and activities which threaten their present possession of power provide obstacles to development of carefully designed programs of intergovernmental cooperation which would help solve problems of both national and community-level importance.

The possibility that the problem of intergovernmental relations is but one symptom of a society that is more characterized by splintering than by unity is suggested by two more terms which engender considerable controversy in the professions concerned with planning.

One of these terms is *interdependability*, as referring to the various component parts of a small and relatively self-contained community, or the large segments of a New York, Chicago, or Los Angeles metropolitan mix.

Another term is *interprofessional*, as it suggests the mutual relationships and concerns of the several disciplines and professions which (should) develop between professionals, and their organizations, in dealing with problems of mutual and overlapping interest. The relationships between architect, professional planner and the newly-termed architect-planner are one case in point.

To dimension the size and scope of federal activities as related to community planning, a quick inventory of easily identified federal programs and agencies operating in this area is in order. Some of these programs result in actual physical development while others are executed in the form of services available—or not available—in urban areas. The inventory is shown in the adjoining chart.

The foregoing list is too extensive to permit here an attempt to scale each program in terms of money value, applicability to selected regions of the nation, or strategic value. Not included in the list are regulatory agencies whose policies and actions have great impact upon urban development, particularly with respect to transportation.

Because of the current facts of American political life, a list of state-sponsored programs would fall far short of the coverage of national programs for most states, except possibly for the few states which lead in developing programs of state services. The latter states might include, but not be limited to, those where progressive political leadership has recognized the development of urban America; such as California, Connecticut, New Jersey, New York, North Carolina and Pennsylvania.

Intergovernmental Relations

In the event that concern with the above listed fifty-eight national programs or agencies affecting community planning and development doesn't seem sufficiently complicated, it should be remembered that these are administered through at least twenty-five separate departments and independent agencies of the executive branch. Further, these programs derive from a larger number of legislative actions or statutory authorities and rely on appropriate action by many Congressional Committees for legislative modification and continuing financial support. No serious attempt at coordination of these programs has been noticed since the demise of the National Resources Planning Board.

The Administrator (term interchangeable with Secretary, Commissioner, etc) of a national program has his problems too, in carrying out a Congressional mandate and executive program. Initially, if the program is to be executed in conjunction

The opinions expressed in this article are those of the author and do not necessarily reflect opinions of the American Institute of Planners.

Federal Government Programs of Significance to Community Planning—1960*

Housing and Home Finance Agency

Federal Housing Administration
Public Housing Administration
Urban Renewal Administration
Urban Planning Assistance Program
Demonstration Grant Program
Community Facilities Program
Cooperative Housing
International Housing
Research

Department of Commerce

Office of Transportation
Office of Area Development
Bureau of the Census
Bureau of Public Roads
U. S. Coast and Geodetic Survey

Department of Health, Education and Welfare

U. S. Public Health Service in river basin studies, engineering and installations, and air pollution control program
Hospital Program
Public Health Center Program
Office of Education

U. S. Post Office Department

Facilities and Services

Department of Defense

Location and Design of Installations

Department of the Army

Corps of Engineers
Flood Control
Navigation
Power production
Civil Works
Army Map Office

Department of Interior

U. S. Geological Survey
Bureau of Reclamation
National Parks
National Monuments
Disposal of Surplus Land

Department of Agriculture

Soil Conservation Program
Rural Development Program
Rural Electrification Administration
Farm Home Administration
Agricultural Conservation Program
Forest Service
Extension Service

Executive Office—White House

Office of Public Works Planning
Bureau of the Budget
Management
Finance
Commission on Intergovernmental Relations
Office of Civil Defense and Mobilization

Civil Service Commission

General Services Administration

Federal Buildings

National Academy of Sciences

Building Research Institute
Building Research Advisory Board
Highway Research Board

Outdoor Recreation Resources Review Commission

Commission on Long Range Goals

International Cooperation Administration

Housing Division

Council of Economic Advisors

U. S. Treasury Department

Federal Reserve Bank

Atomic Energy Commission

Civilian programs

Special River Basin Study Committees

Tennessee Valley Authority

St. Lawrence Seaway Authority

with other governmental units, procedures must be developed for dealing with states, municipalities, counties, regional authorities, special authorities or districts, not to mention our remaining territories and the voteless District of Columbia.

Other programs may deal directly with private enterprise activities (housing), although with con-

siderable impact on local community development. In still other cases, the national program may deal through local governments (municipal, county or special authority) but with a major objective of involving private initiative (urban renewal).

There has been a lack of leadership and power on the part of the national government in guiding the development of local urban government institutions, with few exceptions (see reports of the National Resources Planning Board and predecessor agencies). This has underwritten the struggle

*This list has been compiled from the author's own knowledge of national programs, supplemented by reference to the United States Government Organization Manual, 1960-61, (Office of the Federal Register, General Services Administration), in the absence of any known special federal government sources of such information.

between the central city, suburban municipality, special district and urban county to thwart anyone else's gain of realistic power in the metropolitan area. Meanwhile, the divisive effects of the local urban struggle has permitted the legislatures and executive branches of most states to worry more about the rural county seats (often with declining population) than the places where most of our people do and will (in the foreseeable future) live. Not always so true in the past, it is interesting to note that pressure for and understanding of the need of increased governmental coordination and cooperation is coming from the bottom up—from communities whose leaders understand the seriousness of problems faced and want legitimate help in carrying out planned growth and improvement.

Interdependability

The interdependability of the parts of an urban community is well known to the readers of this *Journal*; with the familiar analogy to the appropriate interdependability of the rooms, mechanical systems and the basic furnishings of a residence. Nevertheless, this interdependability is defied by the organization of the national legislative and executive branches, accustomed to dealing with functional problems, only *one* at a time.

The only successful technique in widespread use for coordinating federal and state programs are those developed by city, county and metropolitan agencies, operating through planning agencies and applying to physical development programs.

One can look at the planning program developed in the City of Philadelphia to coordinate the federal restoration program for the historic Independence Hall area with programs involving federal expenditures for highways, public housing and urban renewal. Further coordination is achieved with private enterprise activities, state programs and local programs and expenditures through recognition of *interdependability* within the local comprehensive plans, capital improvement programs and other planning tools.

A less impressive story can be told with respect to the historic community of Charleston, S. C., with its significant military installations related to military transportation needs. There, highways built by the state (with federal aid) fail to connect with state port facilities (built with state money but with city and county support) which are the connecting link with sea-going water channels dredged by the Corps of Engineers. Thus, the interdependability even of the transportation system goes unrecognized in actual program operation, despite entreaties of those who understand the nature of the system.

Two notes of encouragement from the na-

tional level must be remembered.

In 1954 the Federal Government declared that it had an interest, in partnership with states and metropolitan areas, in encouraging sound community growth. The infant, but growing, program of Local Planning Assistance (701) provided incentive for local planning through the proven technique of financial matching funds. Nearly 1500 small communities and over 100 metropolitan or special areas have received planning aid under this program. This program has been extended more recently to include aid to state planning activities. Even earlier, in 1949, mindful of earlier unfortunate mistakes, the housing program decreed that slum clearance (now urban renewal) and public housing projects had to conform to locally adopted comprehensive plans. While the letter of the law has not overcome political realities and the inadequacy of local planning institutions, the requirement has spurred greater planning efforts in many localities.

The concept of the local plan requirement has matured progressively into the Workable Program and now the Community Improvement Program. Further aids to progressive planning are being extended through the General Neighborhood Renewal Plan (GNRP) and the Community Renewal Plan (CRP). All of these attempt to insure that individual planned projects will also meet the test of fitting the comprehensive plan for the locality.

The above concept bears close watching due to the heightening interest in applying it, with the same logic, to additional federal aid programs, including highways, schools, hospitals, airports, utilities, etc.

A hoped-for and welcome by-product of the Planning Assistance Program has been the growth within states (now about forty) of agencies with similar interests in establishing community planning programs. A few states: California, Connecticut, New Jersey, etc. have already declared their intent to extend the role of the state agency in the study and proposal of solutions to urban problems. A total of ten states have begun comprehensive planning with aid received from this program. Thus the potential role of the states is more encouraging now than at times in the recent past with respect to major problems in their jurisdiction.

One type of non-governmental initiative which can greatly benefit efforts to improve the nature of national and state aids to planning is illustrated by a joint project of four AIA chapters. The four chapters of Wisconsin, Chicago, Indiana and Western Michigan have established jointly the Lake Michigan Region Planning Committee. The efforts of this group to coordinate



Rebuilding the city

certain planning activities of that large area, with the assistance of an Advisory Council, are well worth watching for their potential influence.

Interprofessional

A barrier to effective coordination of federal and state aids to local planning often is erected falsely in the name of *professionalism*.

Our standards of professional behavior, with enforcement through either or both of professional societies and state licensing agencies, developed through British and European examples, out of Judean-Christian concepts. The application of these to a society marked for its extreme specialization and fragmentation of knowledge has helped produce the situation where the necessary functions of generalization and coordination are hard to achieve.

While it is being recognized that the explosion of knowledge taking place today is so great as to cause serious educational problems and lags, there is relatively little recognition of the real possibilities and benefits of true interprofessional coordination and cooperation.

There are strong surges and battles over the question of whether architectural planning, engineering planning, surveyor planning, economic planning or (as one architect has put it) *planning planning* is the most important part of the work to be done. In fact, more zealous advocates argue that their profession is the only one competent to do the work.

A more realistic and creative view appears to be that all of the above professional knowledge and skill, plus that of additional professions, will be needed to solve the complex development problems of urban-industrial America.

This particular issue is introduced into a discussion of federal and state aids because often-

times, inadvertently or otherwise, such programs aid and abet individual functional programs which create strong pressures against coordination efforts.

While the reader may think of many examples of this type of unfortunate conflict, the writer does not risk calling the pot black. Instead, we have an example with an expected happy ending. For many years the highway engineers and the city planners have each quietly or publicly thought of the other as major obstacles to carrying out their own programs. Indeed it was true that as long as the two parties were unable to meet together informally and develop approaches to joint staff work, misunderstandings were bound to turn into major controversies.

Following a successful national level effort to smoke the pipe of peace, in conjunction with other municipal officials, there is growing acceptance of the idea that highway engineering and city planning should work closely together, with better results in both programs. Here the recognition that there is an important overlap of interest of the two, rather than a Chinese wall between the professions, benefits our community development.

In overcoming the previous conflict between the national highway program and city planning efforts, changes become necessary in basic enabling legislation, administrative policy, Civil Service Commission job descriptions, Budget Bureau determinations and organization of the several state highway departments.

It is contended here that similar changes will be necessary in other federal and state programs concerned with community planning to permit proper coordination between the many professions who share concern for proper planning for community development. ◀



New Cities of the Twentieth Century

by Sibyl Moholy-Nagy

Professor of Architecture

Pratt Institute, Brooklyn, N.Y.



Fig. 1A Winning plan of Canberra National Capital Competition (1911) by Walter B. Griffin of Chicago



Fig. 1B Sir Christopher Wren plan for rebuilding of London after the Great Fire, 1666

► The phenomenal rise of urbanism as theory and profession in the last decade has no parallel in any other field developed by Western culture since the Renaissance. The only fitting analogy is religion. In city planning, as in the universal church, separate schools represent particular doctrines which fight each other with orthodox zeal, blissfully unaware of their lacking contact with the reality of human existence. It is easy to prove that the deplorable indifference of the masses to Original Sin is only matched by their apathy toward urban reform schemes, be they horizontal diffusion or vertical density, Green Belt or multiple core, linear or cluster, zoned or mixed.

The three most famous prophets of twentieth century planning were a court stenographer, a professor of botany and a Platonist in search of formal absolutes. This curious fact might have something to do with the failure of communication between the unreconstructed slum dweller and a vast literature, trying to tell him that the environment he loves is evil. The shorthand of Ebenezer Howard and the Linnean classification zeal of Patrick Geddes transferred planning at the very outset of its professional career from the solid earth to the printed page. Neither Howard's thousand acres of concentrically arranged public buildings, glass stoas, residences and decontaminated factories, nor Geddes' "Notation of Life" with its abstruse gridiron of psychological allocations, were more than a literary stimulus to the Garden City movements of England and America which had to develop from more realistic motivations. The third Founding Father of city planning theory: Le Corbusier, the Platonist, cannot be put so easily into the past tense. His gospel did produce manifestations of a much more fateful scope than the woefully adulterated Howardism of Letchworth or Welwyn. Of the cities considered in this article, one—Brasilia—represents the interest derived

from his capital, just as Walter Burleigh Griffin's Canberra is a Wrightian dividend.

Although the Canberra competition of 1911 was won by an American, its plan (Fig 1-a) is basically an adaptation of Wren's London Plan from 1666 (Fig 1-b). It is a star pattern of uniform grids, thrown, not as in Wren's case over a medieval community, but over a dramatically differentiated landscape. The stencil effect is the same. Seven cores or focal points try to organize 939 square miles (District of Columbia 61.4 square miles), connected with each other by street-car service on arrow-straight roads. With Canberra, one of the two classical planning alternatives—the cluster scheme—appears in twentieth century planning. As a town layout it offers the ultimate in neighborhood formation. Christopher Wren might have been aware of this when he decided on multiple cores for London because it is the only ancient capital in Europe without a traditional town center. The Londoners scuttled Wren's new city by refusing to budge from their 999-year leases, but the Australians adopted it and with it a contradiction worth considering. Cluster plans are at present one of the most popular planning theories. "Neighborhoods," in order to be civic assets rather than ghettos, must offer local identification to a heterogeneous city population. A unified physical environment functions as mixing bowl for social, commercial and recreational diversity. In Canberra, a uniform population (civil servants and diplomats) is gathered in two exclusively residential sectors. All other activities of the city are sealed in their own far-removed units. A long lake has been largely ignored in residential orientation but was spectacularly used in relationship to public buildings and the university which is situated on a rising peninsula. This planning emphasis characterizes the imperialistic, authoritarian colonial capital. The reason for the founding of Canberra was dominion to which residential quarters were mere adjuncts.

This expressed supremacy of the state forms a curious contrast to Griffin's attempt at "organic dispersion." In the sixth of his Princeton lectures, Frank Lloyd Wright, his mentor, wrote:

Even the small town is too large. It will gradually merge into the non-urban development. . . . The entire countryside would then be a well-developed park—buildings standing in it, tall or wide, with beauty and privacy for everyone.

This not only anticipates the eastern seaboard community, reaching from Boston to Baltimore, it celebrates it, because in the same lecture Wright rhapsodizes:

An important feature of the coming disintegration of the city may be seen in any and every

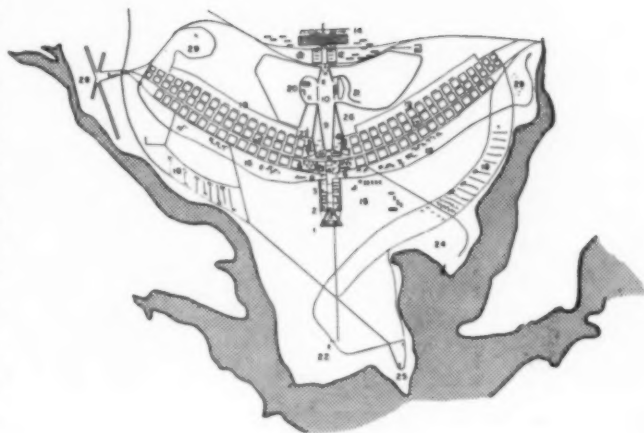


Fig. 2A Plan of Brasilia, 1956

- 1 Plaza of The Three Powers
- 2 Esplanade, Palace Hotel
- 3 Ministries
- 19 Superblocks, 3000 inhabitants
- 25 Governor's Palace

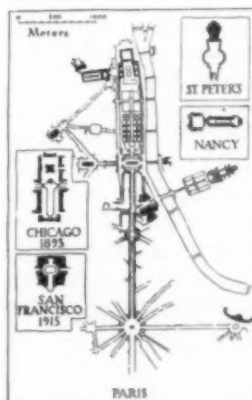
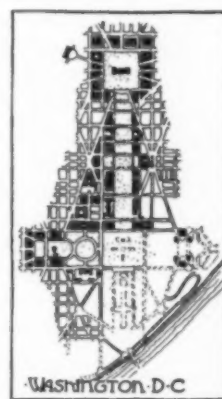
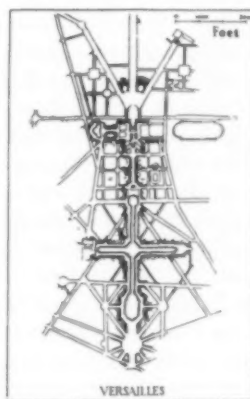


Fig. 2B Three typical post-Renaissance plans showing "reciprocal vistas"

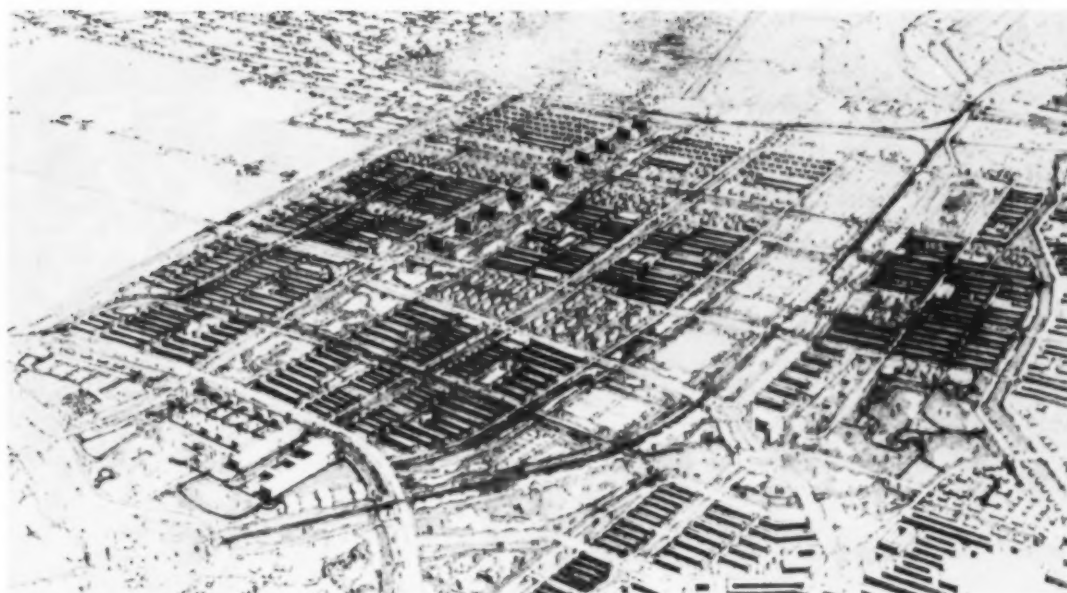


Fig. 3B CIAM proposal for the re-planning of Amsterdam

A random example, the juxtaposition of traditional Amsterdam (Fig 3-a) with the CIAM proposal for its enlargement (Fig 3-b), demonstrates this mentality and underlines the tragedy of its perpetration in Brasilia. Thirty thousand people are herded together in identical minimum-standard super-blocks, strung along public thoroughfares, without sub-cores or intermittent parks. Even the paralyzing flower-decked gentility of Canberra seems preferable to this contempt for individuality and visual stimulus.

It is the one planning feature shared by both new capitals that gives away the Brazilian show. Here, too, a large, free-shaped lake created at fearful expense on an otherwise waterless plateau, has been totally ignored as a civic amenity but serves as a splendid backdrop for the Grand Hotel and the Governor's palatial residence. The very same city which was forced into being in order to break the last ties with Brazil's colonial past, has the worst characteristics of colonialism: Its monumentality is meant to dazzle and to intimidate and its uniformity is meant to coerce.

These two new capitals have been the major New City ventures of twentieth century planning. (Chandigarh is dangerous to analyze because the specific climatic, social, historical and economic factors of India cannot be judged by Western standards.) Of these two, Brasilia has a captive population which is persuaded to stay with threats of unemployment and large bonus payments. Canberra, designed in 1913 for a population of 50,000 people, has forty-five years later only 30,000, although, as in Brasilia, the climate is excellent

and work guaranteed. Both cities demanded for their establishment huge investment of taxpayers' money, and their planners and architects were on the top of the international roster. Why then are both cities unattractive as national capitals, as productive urban centers, and as *polis*—the dwelling places of a cohesive citizenry?

The first point illuminates one of the most decisive changes in architectural conception. After some 4,000 years of architectural history, the twentieth century has turned away from public monumentality.

The typical nineteenth century planning scheme which confined governmental power to an imitation temple, while free enterprise wielded power and reaped profits in the city below "the hill," is dead. For worse, but mostly for better, the state has become an enterprise in which each taxpayer and each draftee owns shares. Business and government need each other as partners. The imitation Parthenon or Pantheon no longer signifies anything. *Sacred districts in national capitals have become obsolete.*

Secondly, the commercial attraction, lacking in the two new capitals, points up an historical factor that should enlighten contemporary city founders if they were not so far above any historical knowledge. All thriving cities of the world developed from market places which sprang up around religious shrines where masses congregated. Urban, in contrast to rural, civilizations depend on free money, free competition and a maximum turnover of population—three conditions which segregated government centers do not fulfill.

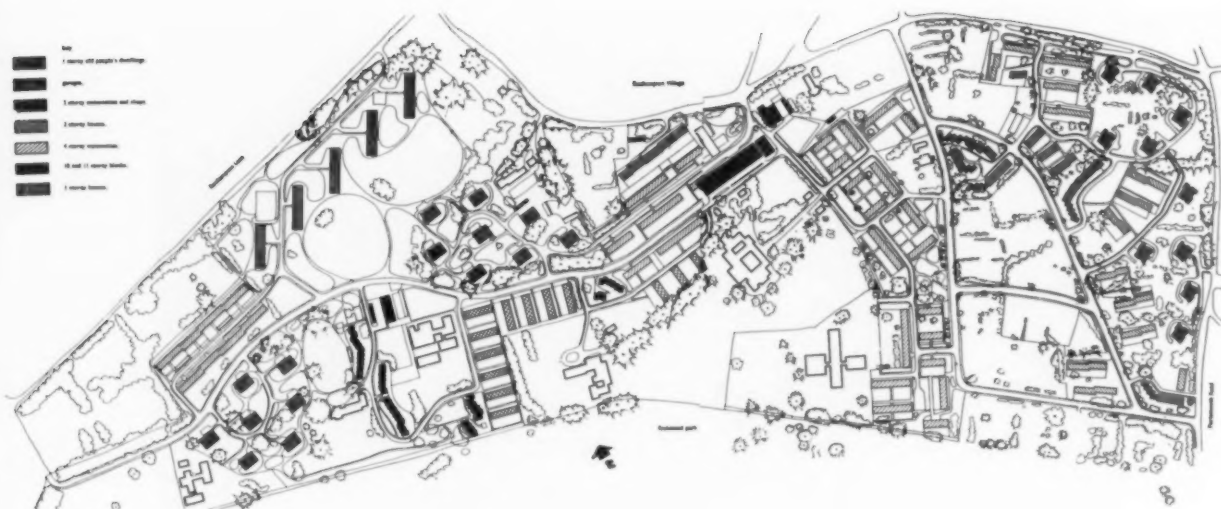


Fig. 4A Plan of Roehampton-Alton, London, 1953-1959

And thirdly, there is the strange phenomenon that in our welfare-minded, conformist century the state-owned or state-protected habitat seems to offer no attraction. It is at this point that the role of the architect becomes decisive. No town, no matter where and of what size, can succeed if it is built by one man. The dictatorship of one architectural conviction can create single masterpieces but it must produce strait jackets in designing a city. These strait jackets will be the worse, the deeper and more original are the architect's convictions. Towns are compromises between individualities. Hundreds, nay, thousands of *Pavilions d'Esprit Nouveau*, of Robie and Farnsworth houses or of Niemeyer's Pigmatory extravaganzas, piled on top of each other or spread out into the landscape, would be as blatantly insulting to human dignity and intelligence as are the "maximum uniformity" super-blocks of Brasilia and Lutyens' intercontinental cottages. It is *architectural failure* that haunts the new cities. Declared the CIAM charter of 1933:

The course to be taken in all town planning projects will be influenced basically by the political, social and economic factors of the times and not, in the last resort, by the spirit of modern architecture,

and we have Canberra and Brasilia to prove it!

In spite of the avowed intention of CIAM-oriented planning schools to think in terms of "over-all distribution of spaces and solids, influenced by traffic patterns and population density," each city is still the sum total of its buildings who react on the inhabitant like a crowd of threatening or smiling faces. Most of all, buildings either emphasize or relieve the monotony and depersonalization of modern existence. The creation of new

communities has been successful only where architectural cooperation has animated the two-dimensional plat of the planner by building a three-dimensional environment.

The proof of this assertion furnishes the positive and hopeful conclusion of an otherwise negative critique. The new townships, built in Europe in the last ten years, justify not only the new profession of the planner, they also confirm the old one of the architect. In addition, they seem to shed light on the innate law that governs the growth and well-being of cities. The two examples selected here represent two distinctly different planning concepts. Roehampton-Alton (Fig 4-a) is a development of the London County Council and the largest sector development undertaken in Europe. Its planning orientation might be called organic because it adheres to an integration of site and buildings, avoiding, however, the Wrightian sprawl. Without trespassing into the countryside, the community is clearly delineated. A civic center and a church have been omitted since the old village of Roehampton offers these features and should be retained as the parent body. Whether this was wise or faulty reasoning for a community of 9,500 inhabitants remains to be seen; the completed project has been in operation less than two years. It also is a matter of personal conviction whether one accepts or rejects the architectural style which, especially in the West sector, is strongly influenced by Le Corbusier's *concrèt brut* esthetics. The exhilarating beauty of Roehampton lies in the deference shown by its planners and designers—respect for man's variable needs from infancy to old age; respect for public funds by good craftsmanship and fine detailing; respect for the natural site within city limits by keeping out

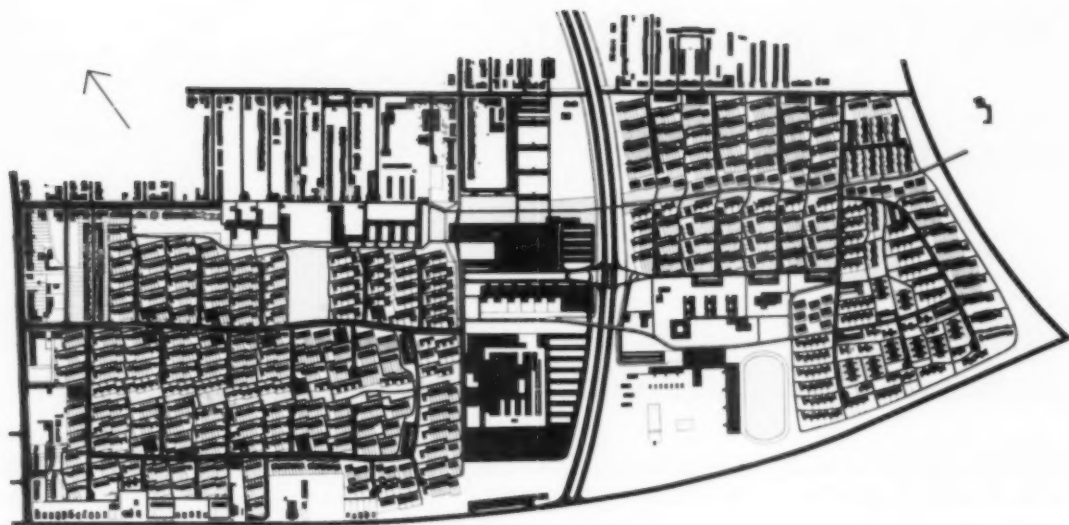


Fig. 4B New town sector, Bremen-South, Germany, 1955

the bulldozer—the American developers' best friend—and preserving trees and hillocks as landmarks; respect for tradition by permitting four old manor houses to survive as community buildings, and respect for contemporaneity by designing and constructing within the latest achievements of our time. From the one-story cottages for the aged to the twelve-story skyscrapers, the 250 trained designers on the staff of the London County Council identified themselves as architects by not creating identities.

The other example of a new township is Bremen-South in West Germany (Fig 4-b) developed by the Department of City Planning and Housing at the Technical University of Hanover. In concept, this plan is as different from Roehampton-Alton as Brasilia is from Canberra. Since Lower Saxony offers few topographical advantages, a self-contained, high-density settlement has been created. Each dwelling, whether one or three stories, has its own fenced backyard. Car roads (wide black) offer turn-out points at each house group which also can be reached by footpaths (narrow black), crossing main traffic arteries on overpaths. Green strips and lawns (dotted) are interspersed between the residential blocks which offer eight design variations. The civic and shopping core of very ample proportions forms the geographic center of the new town sector. While Roehampton had the rare advantage of virgin land, Bremen-South had to compromise with existing fringe structures (light gray) which was solved without producing the "mended" look, so common in urban renewals. High urban density has been achieved without congestion, catering to a specifically German desire for a personal cabbage patch, (the "Schrebergarten Movement" antedates

Ebenezer Howard by over forty years). It would be out of place with the park-minded English but integrates a regional tradition in Germany.

Admittedly, Bremen-South and most other new town sectors are limited in scope, culturally and economically dependent upon the proximity to an old established city. And it is exactly this common denominator that guarantees their success. "Forced towns" don't thrive because any city is a living organism that follows certain rules of growth beyond rational control. Its personality is unpredictable and unique. This view will shock or amuse omniscient planners from Paris to Cambridge, but we have 2,000 years of Western history to bear us out. The future success of city planning lies with the acceptance of this interurban dependence, if the planners will learn to respect the time-binding function of the architects.

It is the task of the planner to isolate the physical factors and social interactions that characterize the present and future survival of a community, but it is the architect who transmits that which is characteristically human in human settlements. There is nothing metaphysical or dogmatic about architectural humanism. In the building of cities it is the attempt to strike a balance between an individual and a collective environment. Historically, it represents a body of information on non-material values that has been accumulated, not in old wives' tales, but in the built-up record of architecture. Each city architect is the representative of tradition and transformation. It is his obligation and his specific, unduplicable ability to add the statement of his own era to the three-dimensional historical record, a statement that is more than planning actuality and more than tradition, but a new *time-binding link*. ◀

New Towns in Britain

by **Frederick Gibberd**, CBE, FRIBA, MTPI, FILA

Mr Gibberd is the distinguished English architect and town planner, author of "Town Planning," a third edition of which was recently published and was reviewed in the November AIA Journal

► The English new towns are only understandable in terms of the English way of life. Their very inception was typical of our way of setting about a problem: A committee was formed. When, as a nation, we began to be convinced that large numbers of our industrial population could only be given proper freedom by building new towns, the Minister of Town and Country Planning formed a committee to inquire into the problem. The Reith Committee—so called after Lord Reith, its Chairman—made, among other things, very significant suggestions: That the towns should be self-contained and in no way satellites, as is Vallingby to Stockholm; that each should be built by a development corporation responsible only to the government for its broad working; and that, as the towns were built, they would be handed over in sections to a local authority—that is, the elected representatives of the people.

There are now fifteen new towns in Britain. Their populations vary from 20,000 to 100,000 and many of them are nearing completion. All of them have been built by development corporations which have evolved their own ways of working. They have different purposes, from those around London whose prime purpose is to take industry and population out of that city, to those like Corby which are developed around a basic industry.

The different character of both the development corporations and the sites of the new towns has given them marked individuality but always within the English way of life. No one set out to be novel, but to build an environment which would give to the individual the greatest possible freedom and dignity.

In the master plans of all the new towns there is an attempt to unify the three arts, or sciences, of architecture, landscape architecture and road architecture into a new product, the townscape, with its complement, the landscape.

The planning was preceded by a survey of what was needed and what was already there. All the

towns have sociologists and economists on the staff. The resulting document was never more than a broad, flexible master design which was followed by a series of detailed development plans for each area.

The design is, therefore, evolved through development, modification and change. It is an organic process, and one in which more and more designers are brought into its orbit as it develops. This quite new technique is entirely different from the design of historical new towns, where one designer laid down a complete and final crystalline pattern—or, for that matter, different from the theoretical patterns that modern architects sometimes amuse themselves by making.

The broad pattern that has been evolved for the new towns is based on our way of urban life; a way which, among other things, prefers segregation of home and work, which enjoys open-air exercise, which has an innate love of nature including both landscape and a private garden; which makes use of motor transport and which, although demanding privacy for the individual family, likes some measure of community life.

The resultant plan is a nucleated one. It defines distinct areas for home, work and play, it sketches out a social structure in the form of neighborhoods, schools and shopping centers, it lays down a pattern of open space and landscape connected to an agricultural belt, and it defines a system of road circulation, free of buildings. Some industry is planned adjacent to the railway and always within easy reach of the regional roads; housing is arranged in distinct neighborhoods each with its own shopping and social services; and the town center, with its business, entertainment and civic groups, is placed as a focus of the design. The diagrammatic plan of Harlow (Fig 1) shows a typical pattern, albeit more definite than most of the others, as I tried to get a sharp contrast between landscape and building mass.

One of the great problems the new town design-



1 Diagrammatic plan of Harlow New Town. Architect-planner: Frederick Gibberd

2 Landscape/building contrast at Harlow New Town. Architect-planner: Frederick Gibberd

3 Harlow New Town view into the northwest corner of the Market Square, with the office block on the right and the two-story shopping terrace on the left. Architect-planner: Frederick Gibberd

4 The Town Square, Stevenage New Town. Architect: Leonard Vincent, CBE, Dip. TP, ARIAB, AMTPI

5 Standard factories at Crawley New Town. Architect H. S. Howgrave-Graham, ARIAB, AMTPI



2



3



4



5

ers had to face was to obtain variety. Unity, with so much new building, was comparatively simple. All turned to the existing topography and used it as pegs on which to hang the design; all have landscape designs on a scale not attempted before in this country which, apart from being art forms in themselves, provide variety through contrast with the geometric forms of building. (Fig 2) As yet, all we see in the new towns is the preserved landscape, but in years to come it will be evident that there has been a revival of the English landscape tradition: One of our major contributions to the world's art.

The new town road patterns, like the landscape patterns, are organic. The main town roads run in the landscape independent of all building frontage, as road architecture. Inside the built-up areas the roads are entirely subservient to architecture. Design began with the grouping of buildings to form urban compositions with the road leading from them. This organic pattern is rather like a river. The source is the paved space, around which the buildings are grouped, and from here, as the traffic flow builds up in volume, so do the roads become wider and wider to flow out into the main town roads.

Some attempts have been made to segregate traffic by planning independent systems of cycle tracks and footpaths. Where these take short cuts between one built-up area and another, they have been found to be enormously successful. The pity is that financial stringency on the part of the government prevented any complete system being provided.

The most numerous building type is the dwelling. Dwellings, not houses, because the policy of most of the new towns has been that of mixed development, that is, to provide a wide variety of the right size of dwelling for the size of the family. But the largest percentage of the population desires two- or three-bedroom, two-story houses with private gardens, and this is by far the cheapest building form. Even at Harlow, the densest of the new towns (sixty persons to the acre over a residential area), the area covered by housing is very great indeed. Although dwellings are grouped in terraces to form squares and closes of unified architectural character, and although variety is obtained by different housing groups being given to different architects to design, the two-story height limitation results in a village rather than a town character. Most of the architects working in the new towns would have liked a greater percentage of large-scale flat building, but maybe it is more important to encourage the way of life of a people. You start the process by giving more freedom, not less.

A short article does not allow an appraisal of

the numerous types of housing layout that have been evolved. Every architect of any note has worked on them, but it is interesting that, due to our sudden increase in car ownership, many experiments are being made based on the Radburn system.

The dwellings are, of course, grouped to form neighborhoods which are based on the school and shopping patterns, modified by the topography. The actual social groupings have not always followed the exact theoretical neighborhood pattern, but there is no doubt whatsoever that the neighborhood idea is justified.

It is, of course, in the town center where the greatest degree of urbanity occurs. The center turns its back on the surrounding main roads to face inwards on to shopping streets and civic squares where the pedestrian has priority. The built-up area is surrounded by belts of car parks from which numerous pedestrian short cuts lead into the core where one can once again experience the pleasures of an urban environment (Figs 3, 4). The comparison with old towns where urban squares are either car parks or roundabouts and the shopping streets traffic streams, is remarkable. This description fits Stevenage and Harlow, but all the new towns have by no means solved the pedestrian/motor car conflict and one of them, Cwmbran, may go further than all the others by developing a three-level center.

Industry has tended to be concentrated in one or two large estates, although at Harlow we have two large and five small ones in an attempt to obtain less division between home and work and greater variety in the environment. The layouts of industrial estates tend to be large in scale, geometric and uncompromising, as the ideal site for a modern factory is flat and featureless. They are gridiron plans, with the one difference that the T-junction has superseded the cross roads.

A very wide variety of industrial buildings has been provided, from the specially-designed large production unit to quite small standard factories provided by the development corporation (Fig 5). Their architectural qualities vary, but as each one is part of a total picture they are at least free from meaningless architectural features and blatant advertising.

Whether the new towns are successful as townscapes, or as landscapes, it is as yet impossible to judge. Too many important buildings are still empty sites and the landscape is immature. As social organisms there is no doubt whatsoever about their success. Almost a half-million people now live in the new towns and they work in the new towns; that they continue to do so is their own choice, for nothing whatever prevents their moving elsewhere. ◀

Eastwick, Philadelphia

Sponsors:

Reynolds Metals Co.

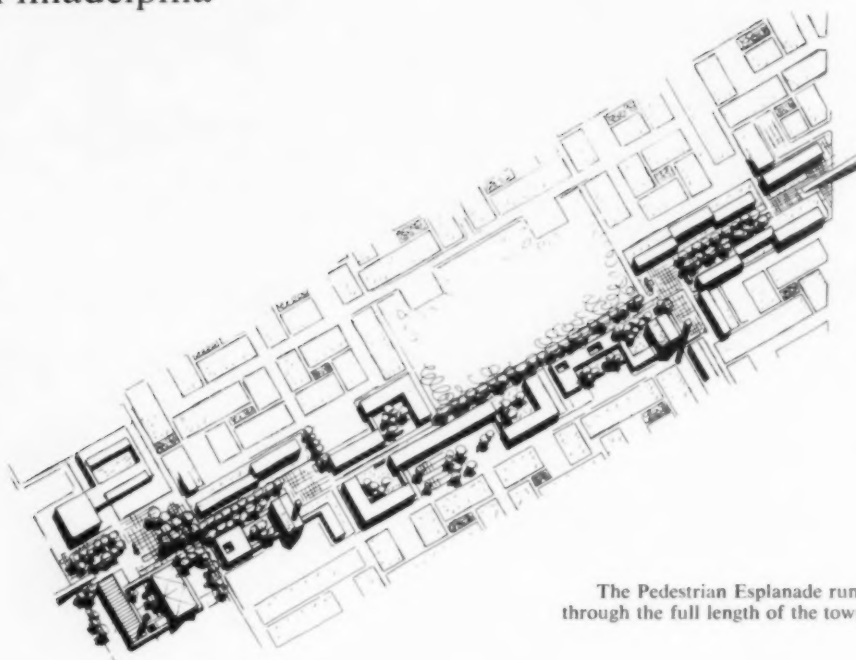
Samuel A. & Henry A. Berger

Consultants:

Doxiadis Associates, Inc.



Eastwick, Philadelphia



The Pedestrian Esplanade runs through the full length of the town



Showing relation to downtown Philadelphia



Detail model showing cul-de-sacs and nearby parking



The urban scene along the cul-de-sac street when entering the community



The garden side of the houses in the core of the community

*This is the third of the series of four outspoken statements by the President of
The American Institute of Architects*

PHILIP WILL, JR., FAIA / THE STATE OF THE PROFESSION

The Scope of Architectural Services

► Our objectives, as stated in the bylaws of the Institute, culminate in the phrase:

"... and to make the profession of ever-increasing service to society."

To render this service to an ever-changing society, the nature and method of this service must also change.

The changes in the world around us are plain to see. The "Report on Your Profession" enumerates them clearly:

There is more and more broad-scale planning by government on all levels to control the use of our natural resources, our social pattern and our economy, with their obvious effects on land use, utilities, public transportation, public buildings and urban renewal.

There are enormous advances in building technology and building methods with the accompanying danger that ultimately the architect may only assemble parts designed and engineered by industrial manufacturers.

There are the growing cultural and recreational demands of an affluent society with more leisure in a week than former generations had in a month or even a year.

There is the replacement of the individual client by the corporate client—the building committee.

There is the "package dealer" who relieves the client of the complications of dealing with a multitude of professions and skills, including that of paying for his building.

All of us see these changes.

But are all of us also seeing the need to change the method and scope of architectural practice to keep up with them?

I doubt it.

There is, today, a tremendous diversity in the kind and scope of service architects offer.

According to the AIA-sponsored study of the "Architect at Mid-Century," published in 1954 (and that is, I believe, the latest complete survey), more than half (52.5%) of all architectural firms maintain offices of from one to four employees: one-quarter (26.7%) employ from five to nine persons

12.7% employ ten to nineteen

5.8% employ from twenty to thirty-nine

2% pay the wages of from forty to ninety-nine people

and

less than one per cent (.9%) employ a hundred or more.

Perhaps these percentage figures on the relative size of architectural firms have changed a little since this survey was made.

But these changes have been slow, slower than the changes in our society. And it is safe to say that as a profession we have not sufficiently adjusted the extent of our professional services and our method of business operations to assure our survival in the face of package dealer competition, let alone to meet society's needs and expectations.

Much, too much, of our thinking and our resulting practice are still governed by a nostalgia for the fancied glory of yesterday. Galbraith, in his latest book, "The Liberal Hour," devotes an entire chapter to this "social nostalgia." It is the longing for the simple things of the past, the historic pursuits and methods we can comprehend. As Galbraith puts it: "The wagon maker is within ready reach of the mind; not so General Motors. The village is comprehensible but not New York."

Such nostalgia, Galbraith says, "supports our hopeful confidence that all government can be small, that the government governs best by governing least; and that in a highly urbanized society, planning and guidance of growth can somehow be avoided."

"Nostalgia for earlier arrangements leads regularly to the conclusion that they are better and should, if possible, be reinstated."

In the case of architectural practice the early arrangement of the small, one-to-four-employee office has never been abandoned by half the members of our profession. Most of the other half still has a deep nostalgia for it.

At heart, far too many of us still see ourselves as a contemporary H. H. Richardson, clad in a monk's robe, wielding a big pencil, and quietly building models and casting shadows.

I readily grant these fellow architects that Richardson (for his day) took a far more comprehensive view of the nature of architectural service to his client than most would-be Richardsons now.

But for the needs of today's client and today's society, his concept is as insufficient as the bathrooms he designed. I am not belittling the beauty of their detail or the nobility of their proportions. I merely point out that they no longer meet the sanitary standards to which we have become accustomed.

Perhaps I should have cited Jacques Lemerrier and Mansart, rather than H. H. Richardson, as my examples of the out-dated architect idol, as they provide me with the opportunity to read you another delightful quotation from Galbraith's book. The economist points out that our nostalgia is not for the reality but for an abstraction.

"It is known," he writes, "that the palace of the great Louis at Versailles was notably deficient by any modern standards in its plumbing. Yet peristalsis in that noble and well-nourished court was normal. And the inevitable expedients led to a horrid stench everywhere about the glittering grounds. When the orangery was planted it was hoped, alas in vain, that its fragrance would overcome the terrible smell. All this has been lost in the idealization. 'Of the court of Louis XIV' we know only of the pomp, the wit, and the love. Of features which would have made life there impossible for a fastidious American nothing is remembered. So with social nostalgia."

Again, none of this can detract from the architectural accomplishments of Lemerrier or Mansart. Nor do I depreciate the design ability of today's solitary, do-it-yourself architect. Today's Versailles demand plumbing along with splendid facades. And today's Louis XIV will hardly turn to the one-man office to get both.

Today's client is beginning to learn—and all of us agree with him—that the most splendid facade avails him little if it is obscured by a sea of parked cars; if the landscaping consists of a few shrubs dumped down at random by the friendly neighborhood nursery man; if its interior is decorated by the eager company wives' decoration committee; and if the whole is suitably enhanced by the efforts of the corner sign painter, neon light manufacturer, and so-called art director of his advertising agency.

Many will resent and reject the conclusion but the point is obvious. It is two-fold: (1) Let us not depreciate the large architectural office; and (2) Let us recognize that architecture has become a team sport and act accordingly.

Our nostalgia for the familiar and seemingly more manageable has led us all to the charge that bigness is *eo ipso* bad. I'll let General Motors or the AFL-CIO speak for themselves. But I do wish to defend the large architectural office against this charge.

The complexities of architectural practice today can no longer be handled by one man or even a handful of men. If we persist in solo performances, we also persist in narrowing our field of activity, control and eventually interest. Because of this simple logic the architectural profession has already ceded far too much design control to others. Interiors have been ceded to decorators if not furniture dealers and planning has been ceded to land developers if not land speculators. These are but two of many examples.

And the client, bewildered and heavily burdened by the need to deal with so many soloists is naturally turning to the well-rehearsed orchestra. Deploing the fact that the conductor of that orchestra is not an architect will not change his mind. Let's face it: The client has a right to the package. The only thing wrong is the deal. So let's give him the package without the deal.

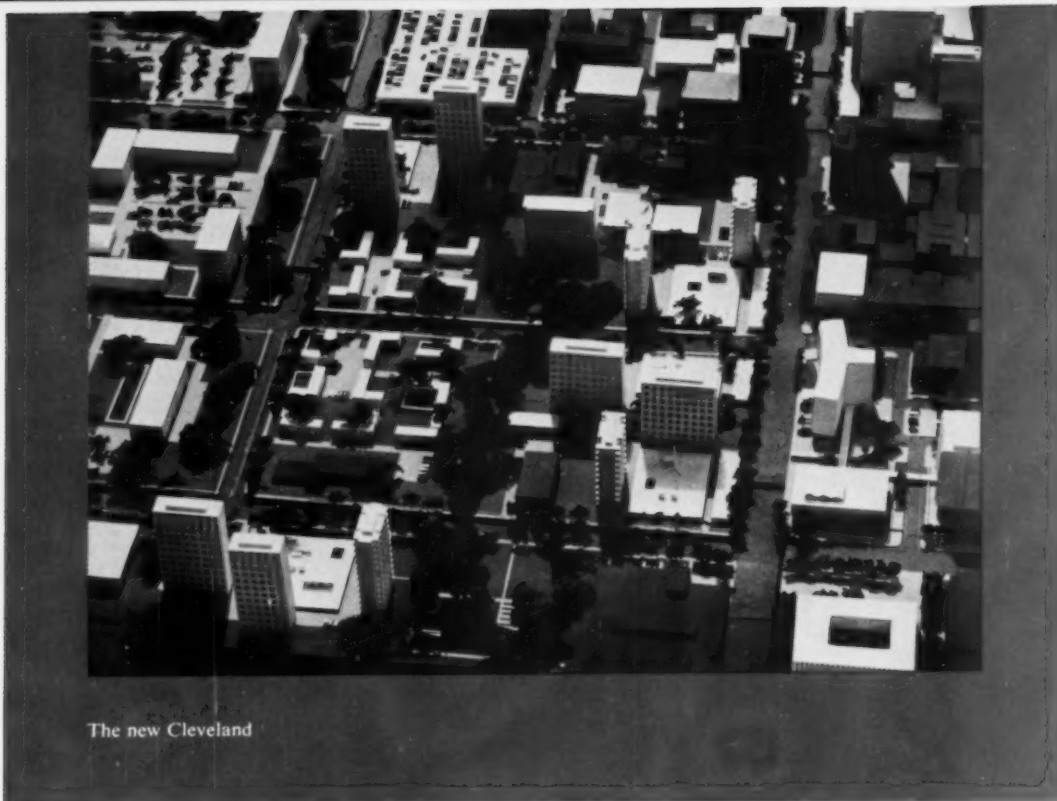
This is not to say that there is no longer room for the small office. It is the ideal place for the small client—the man who has enough sense to call in an architect to design a home or minor alteration. Our profession cannot afford to push the small client aside. The man who wants to extend his porch today may sit on the multi-million-dollar hospital building committee tomorrow. What's more, that porch is also part of the total environment.

But I do say that we should combine our efforts rather than atomize them. And that's what we are doing when our firms and partnerships keep splitting and when we keep on telling architectural graduates: "Young man go forth and practice on your own!"

The Institute

Young architects, I find, are still imbued with the idea that only solo practice gives them the opportunity to do creative design. This is nonsense. The larger opportunities await them in the larger office where men are constantly and deliberately shifted around to work on different building types and different problems.

Nor is it true that competition within larger offices is so keen that the young man never has a chance. There is competition, to be sure. But



The new Cleveland

no one with talent is a mere spoke in the wheel. He'll be recognized. And he should rest assured that the competition within an architectural organization is very mild, indeed, compared to the competition and pressures a small independent practitioner must face.

Let me state flatly that because of all this the performance of good big offices in this country has upgraded the entire profession, and with it American architecture.

Architecture, I repeat, has become a team sport and it is time that we added more men to the team. The alternative is losing the game.

To deliver the package without the deal we will have to employ the services not only of engineers and interior designers and landscape architects, we should quite possibly also employ trained construction managers who coordinate construction operations, tax and financial experts, and sociologists.

It may well be, as the Report of the AIA Committee on the Profession points out, that the architect must accept as his fellow teammates, the banker and the realtor and, perhaps, even the builder. Architects team up with contractors in other countries without visible detriment to the quality of the building achieved, to their professional status, or to the best interests of the public.

The Report on the Profession recommends that AIA "investigate the changes in and/or extensions of our ethical code and standards of

practice to permit such an expanded concept of our professional practice and business procedures—keeping in mind the problems of both the large and the small offices and the fact that the full choice of the extent of the services offered must remain with the office itself."

We are doing so now. We are studying our documents for necessary revisions and will prepare additional ones, if needed, to conform with changing concepts and practices.

The changes in office practice and business procedures your Committee on the Profession and your Board of Directors recommend are not just in answer to the growing competition of the package dealer. They are necessary in order to attune architectural practice to the changed needs and demands for our clients, our society and our own objectives.

Nor are they changes that can be effective on paper or in terms of office procedures alone.

We need, as I have said, a new attitude, a new, comprehensive approach in our thinking and our ambition.

The architect, your Committee on the Profession has stated, must again assume the role of the master builder. To be master builders, we must first *want* to be master builders.

To quote Peter Blake's new book, "The Master Builders," "... the alternatives are architecture or Disneyland, civilization or chaos. 'What makes our dreams so daring,' LeCorbusier once said, 'is that they can be realized.' " ◀



Its Membership and Its Activities

PART I

by Reinhold Melander, AIA

PRESIDENT, NCARB

Mr Melander is a member of the firm of Melander, Fugelso & Associates, Duluth, Minnesota; former Chairman of the Minnesota State Board of Registration for Architects and Engineers; Past President of the Minnesota Society of Architects; and Past President of the Duluth Chapter, AIA

► During our National Convention meetings, questions are often asked pertaining to many of the subjects listed below. Rather than elaborate on any of these items, I am going to discuss them briefly:

What is sustaining membership in NCARB?

Architects who have acquired NCARB Certificates are sometimes surprised to find that they are not actually members of the National Council of Architectural Registration Boards. Actual membership in the NCARB is confined to two types of membership—the active members and the sustaining members. Until the change in the Constitution and Bylaws of the Council in 1958, the Council did maintain a classification of contributing associates that were composed of individual architects that through the payment of \$5 annually contributed to the support of the services performed by the NCARB.

Active members of NCARB are the legally constituted State Architectural Registration or Licensing Boards in good standing. These Boards as official bodies pay annual dues to the NCARB determined by the number of registered architects in their state. Registration Boards in the District of Columbia, Puerto Rico and the Canal Zone have also been members of the NCARB for extended periods.

The Council also has the great advantage of the experience of all former members of member Boards as emeritus participants. These former members may participate in Council meetings, have the privilege of the floor, take part in the discussions and perform all functions of delegates to the meetings except to vote or to initiate action.

Sustaining members of the NCARB are architectural organizations such as the AIA and its chapters, state societies, state associations and schools of architecture.

Sustaining members are invited to send a delegate to annual meetings and participate in the discussions, but as defined in the constitution, they are not entitled to a vote in Council meetings.

Sustaining members are entitled to all circulars, documents and other publications not specifically prepared for the exclusive use of active members and to copies of the Annual Report. Interim reports are now prepared for sustaining members. A program for closer coordination and the sharing of information between sustaining members and the Council is being expanded. Sustaining membership fees are \$10 annually, and the Council counted among its sustaining members for 1960, 51 chapters of the AIA, 8 state associations, and 20 schools of architecture. The Council hopes to obtain a greatly increased number of sustaining members in the future and will welcome inquiries as to how approved architectural organizations may obtain a sustaining membership.

The extent of the service of State Board members to the architectural profession is seldom recognized since many architects do not realize the personal sacrifice or time from their own practices that State Board members are faced with in serving on the Boards. The time that the individual architect spent with the State Board in obtaining his own license or registration is of course etched in his memory because of the extreme importance to his future of that period of his experience. The realization of the extreme importance of their work to the individual future architect and the realization that the future of the profession is in their hands, makes the work of the State Board member a difficult task although the later achievements of those new architects is a highly satisfying reward.



Reinhold Melander, AIA

Board meetings occur more frequently in the highly-populated states. In many states where a meeting would only be required twice a year special meetings are not uncommon. The Connecticut Board is required to have only two meetings a year but they meet almost every month. In New Jersey a meeting is held twice a month. The California Board handles as many as 1600 applicants per year. Time spent in these meetings is time away from the offices of these practicing architects. A \$10 a day per diem that is not uncommon, is hardly an incentive to serve for monetary reasons. In addition to the regular meetings, examinations are given generally twice a year except in states where small population factors make it impractical to schedule more than one examination a year. During the examinations some of the Board members will spend four full days away from their work. The entire Board is on hand for the last two days of the examinations in Oklahoma. Those four days do not complete the work of the Board on the examinations. They must be very carefully graded and in many cases the Board members take certain problems to grade or to assemble new examinations. Two full days spent in grading the examinations are not uncommon.

In addition to these activities, the Board members are frequently called on to tackle special problems facing the State Board, and many spend long hours in service to the Council in behalf of their Boards. Most of the State Board members attend the Council's annual two-day meetings to discuss problems common to the individual Boards and to arrive at solutions that make examinations more uniform to facilitate registration for the architect in other states.

The Board members are also called on for counsel from the architects in their area. Many

hours are spent as a result of short interviews or telephone calls from architects or future architects seeking information on registration. The State Board secretaries especially spend a great deal of time in answering questions and guiding applicants toward registration. Why does a man like Leonard Bailey, Secretary of the Board in Oklahoma, accept such responsibilities and continue to perform them as in Mr Bailey's case for thirty-five years? They are serving the profession in one of the most valuable means of service and they are glad to do it. This then is a service that deserves more recognition.

Two-stage examinations

The states now using the two-stage examination are Arizona, California, Maryland, Michigan, Minnesota and Missouri. The Canal Zone also uses a two-stage examination. When we sent out our survey inquiries, some of the State Boards felt that where they gave the entire written portions and before or after the examinations they gave a personal audience separately, they were giving two-stage examinations which, of course, is not what is implied by a true two-stage examination. Frankly, some of the Boards didn't know what we were talking about when we asked if they gave a two-stage examination. A two-stage examination means giving certain examinations to the recent Bachelor of Architecture graduate soon after his graduation. As practiced in Minnesota, he is given History and Theory of Architecture, Structural Design and Building Equipment. After he has completed his three years of qualified experience, he is permitted to take the remainder of the examinations consisting of Site, Planning, Architectural Design, Building Construction and Professional Administration. The privilege of a two-stage examination was granted by an amendment to our (Minnesota) Registration Law about ten years ago. It has proven very satisfactory.

The report of our committee on examinations recognized that we may eventually be giving a two-stage NCARB Examination, but they did not recommend it at the present time. ◀

(Part II of Mr Melander's article will appear in the April Journal)

Historic Preservation and Urban Design

One very important topic had to be omitted from this symposium for lack of space — early town planning in America and the preservation of historic buildings. "Planned Cities in the Wilderness" will appear in the April issue of the *Journal*, written by Helen Duprey Bullock, Director of the Department of Information of the National Trust for Historic Preservation. Mrs Bullock has been elected an Honorary Member of the AIA this year.

Technical Section Omitted

This month's Technical Section of the *Journal*, including the second portion of the article, "Tents," has been omitted because of the space requirements of this special issue. Part Two of "Tents" will be published next month, along with an article on architectural photography and another School Plant Study. Technical articles scheduled for future publication in the *Journal* include a BTRG on airports, a paper on landscape architecture and an article about new applications of marble.



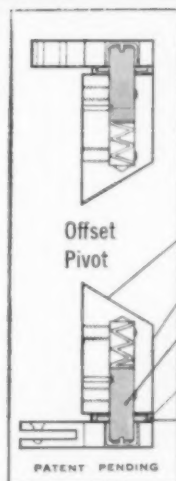
Amarlite Beauty Turns on a New Pivot

These handsome new pivots add a finishing touch of grace never before possible on doors mounted with offset pivots.

They are so tastefully designed, so well joined, that door stile and pivots appear to be machined from a single piece of aluminum.

Esthetically these new pivots are unsurpassed. From an engineering point of view they are even better!

Specify an Amarlite entrance featuring these new offset pivots on your very next job (Model ETW). You will like the results.



POINTS OF PERFECTION

1. Pivot housing machined from extruded aluminum.
2. Flawless Amarlite anodized finish, matches door, hardware and store front metal.
3. Spring-loaded Nylon pin, shipped in recessed position to prevent damage, facilitates one-man installation.
4. Nylon dust jacket keeps dirt and dust from bearing surfaces.
5. Nylon bearings never need lubricating, showed no noticeable wear even after 1 million test operations.

Write for 1961 catalogs or see Sweet's File.

AMARLITE

American Art Metals Company

Artistry in Aluminum

ENTRANCES / STORE FRONTS / CURTAIN WALLS

Sales offices and Warehouses: Chicago, Ill., 6859 South Greenwood Avenue / Cleveland, Ohio, 4700 Manufacturing Road, P. O. Box 8667 / Dallas, Texas, 8100 Chancellor Row, P. O. Box 10034, Industrial Station / Paramus, N. J., 20 Park Place, P. O. Box 25 / Atlanta, Georgia, P. O. Box 19723, Station N

From THE AMERICAN INSTITUTE OF ARCHITECTS
1735 New York Avenue N. W., Washington 6, D. C.

An Accounting System designed for your office . . .

Four years of intensive research by a Committee of the Institute has resulted in the completion of a Cost Accounting System which is adapted to the special needs of architectural offices.

Heart of the System is the Book of Instructions, available with each of the Offers; or sold separately at \$5.00 per copy. In it are all the necessary instructions, along with samples of most of the forms, filled out as examples.

The System can be purchased in three separate Offers. Each contains a year's supply of forms. Full information on the contents of each Offer, and prices of individual forms, may be obtained upon request.

● OFFER NUMBER ONE

*Includes Instructions,
Accounting Forms,
Owner-Contractor Forms,
Binders.*

\$47.00

● OFFER NUMBER TWO

*Includes Instructions,
Accounting Forms,
Owner-Contractor Forms.*

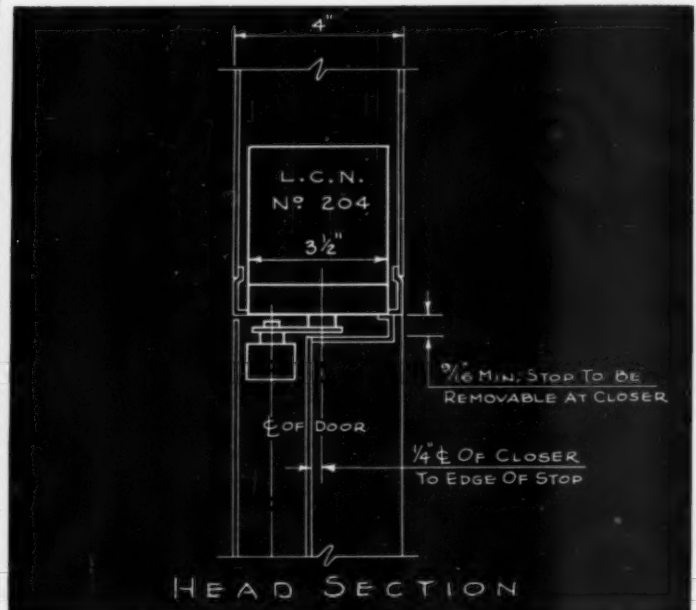
\$31.50

● OFFER NUMBER THREE

*Includes Instructions,
Accounting Forms.*

\$22.50

Direct inquiries to:
The American Institute of Architects
1735 New York Avenue, N. W.,
Washington 6, D. C.



CONSTRUCTION DETAILS


for LCN Overhead Concealed Door Closer Shown on Opposite Page
The LCN Series 200 Closer's Main Points:

1. Efficient, full rack-and-pinion, two-speed control of the door
2. Mechanism entirely concealed; arm disappears into door stop on closing
3. Hydraulic back-check prevents door's being thrown open violently to damage walls, furniture, door, hinges, etc. Door may open 180°, jamb permitting
4. Hold-open (optional) set at any one of following points: 85°, 90°, 100° or 110°
5. Easy to regulate without removing any part
6. Used with either wood or metal doors and frames

*Complete Catalog on Request—No Obligation
or See Sweet's 1961, Sec. 18e/Lc*

LCN CLOSERS, INC., PRINCETON, ILLINOIS

Canada: LCN Closers of Canada, Ltd., P.O. Box 180, Port Credit, Ontario

A black and white photograph of a modern building interior. The space features a series of tall, dark, rectangular columns supporting a ceiling with a geometric, faceted design. Large glass windows line the right side, offering a view of the outdoors. A woman with short dark hair, wearing a dark, short-sleeved dress with a light-colored horizontal band across the waist, stands in a doorway on the right. She is holding a white rectangular object, possibly a piece of paper or a small book, and looking towards the left. The floor is polished and reflects the light from the windows.

Modern Door Control by

LCN

Closer Concealed in Head Frame

GREAT LAKES REGIONAL SALES HEADQUARTERS
BUILDING, REYNOLDS METALS COMPANY
DETROIT, MICHIGAN

Minoru Yamasaki & Associates, Architects

LCN CLOSERS, INC., PRINCETON, ILLINOIS

Construction Details on Opposite Page

FOR THE HUNT LIBRARY
CARNEGIE INSTITUTE OF TECHNOLOGY
PITTSBURGH, PA.

CURTAIN WALLS

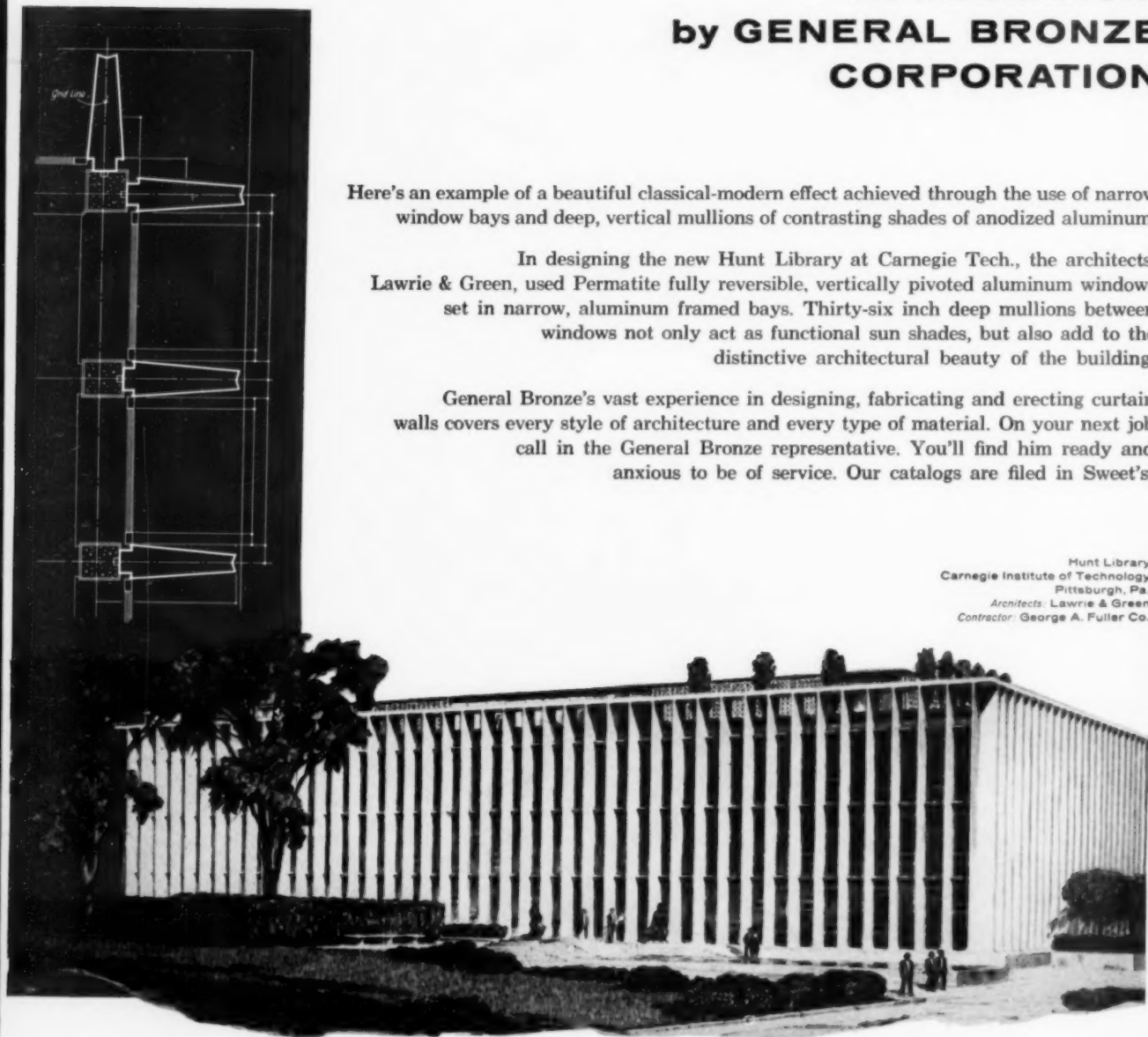
IN ALUMINUM
by GENERAL BRONZE
CORPORATION

Here's an example of a beautiful classical-modern effect achieved through the use of narrow window bays and deep, vertical mullions of contrasting shades of anodized aluminum.

In designing the new Hunt Library at Carnegie Tech., the architects, Lawrie & Green, used Permatite fully reversible, vertically pivoted aluminum windows set in narrow, aluminum framed bays. Thirty-six inch deep mullions between windows not only act as functional sun shades, but also add to the distinctive architectural beauty of the building.

General Bronze's vast experience in designing, fabricating and erecting curtain walls covers every style of architecture and every type of material. On your next job call in the General Bronze representative. You'll find him ready and anxious to be of service. Our catalogs are filed in Sweet's.

Hunt Library
Carnegie Institute of Technology
Pittsburgh, Pa.
Architects: Lawrie & Green
Contractor: George A. Fuller Co.



GENERAL BRONZE
CORPORATION • GARDEN CITY, N.Y.
SALES OFFICE: 100 PARK AVE., NEW YORK 17, N. Y.



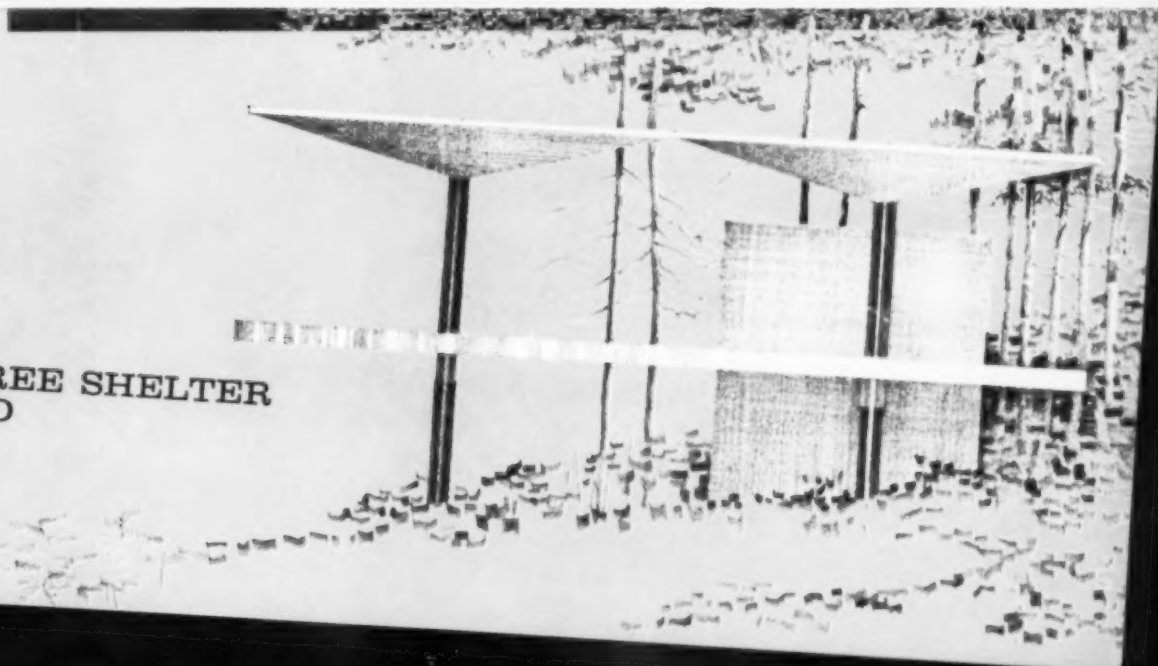
PERMATITE DIVISION—Windows, Curtain Walls, Architectural Metal Work.
ALWINTITE DIVISION—Stock-size Aluminum Windows and Doors.
BRACH MFG. CO. DIVISION—Radio, Television and Electronic Equipment.
STEEL WELDMENTS, INC. DIVISION—Custom fabrication in Steel and Iron.
GB ELECTRONICS DIVISION—Telemetry and Tracking Antenna Systems

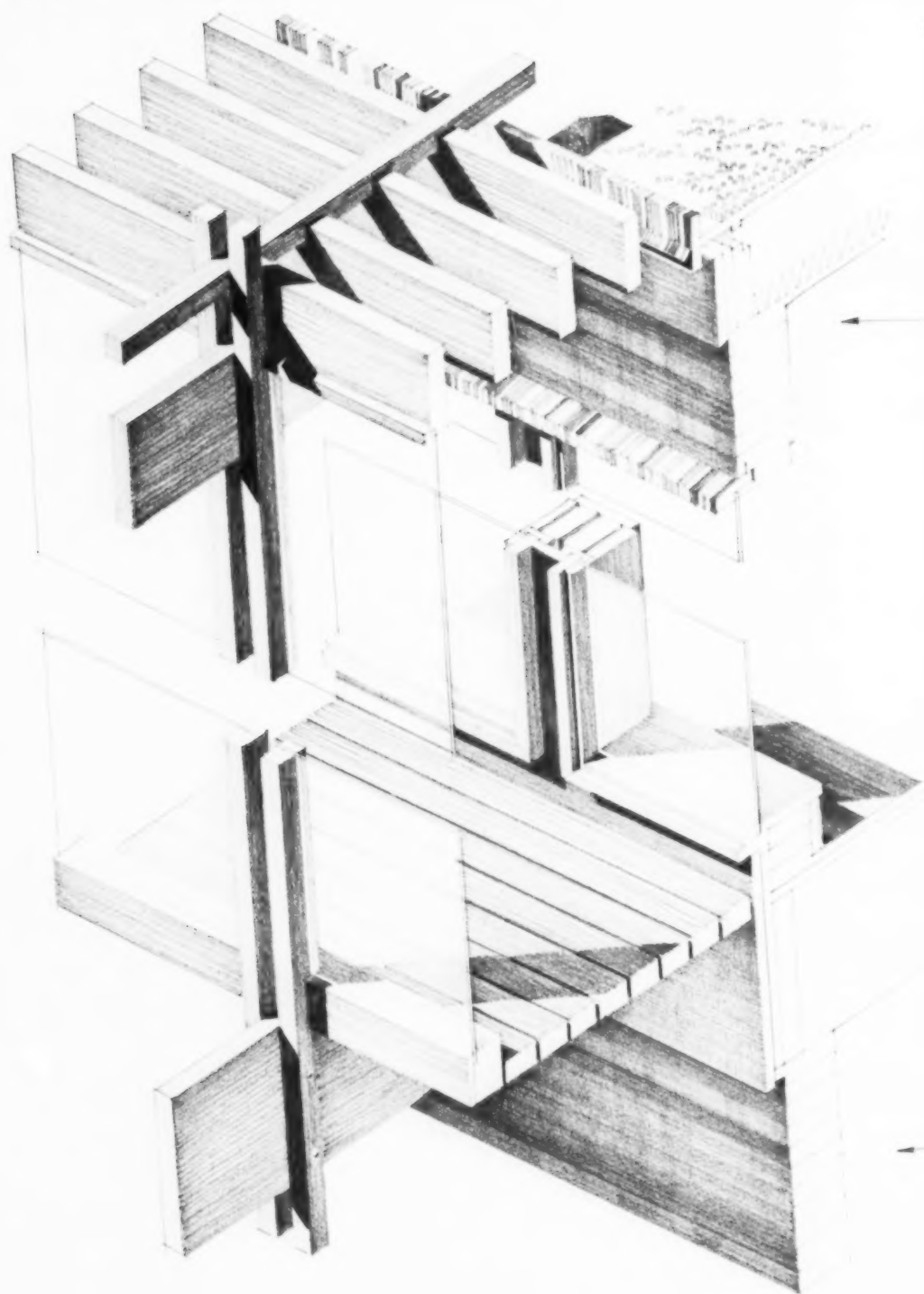
Interesting detail
from the Sketch Book of
PAUL KIRK, F. A. I. A.



Weyerhaeuser SKETCHBOOK #1

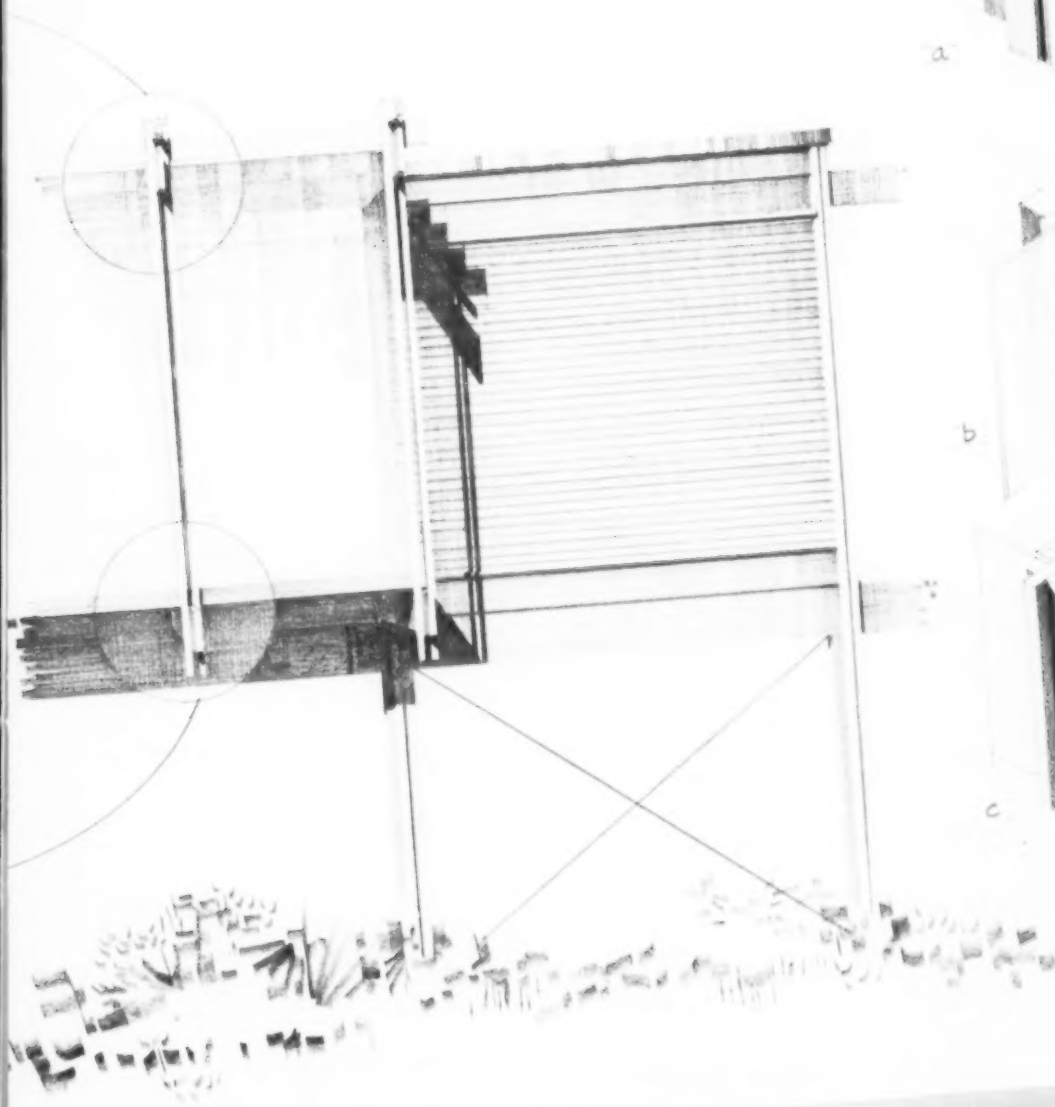
WALL-FREE SHELTER
OF WOOD



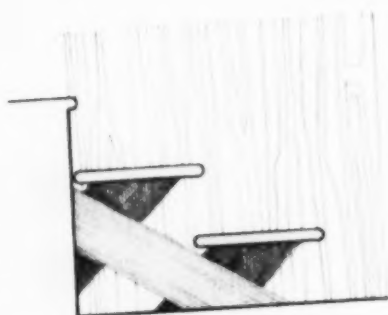


Typical detail in new architectural office designed by and built for Kirk, Wallace, McKinley, A.I.A. and Associates, Seattle, Washington. Precision construction achieved through use of Kiln-Dried lumber.

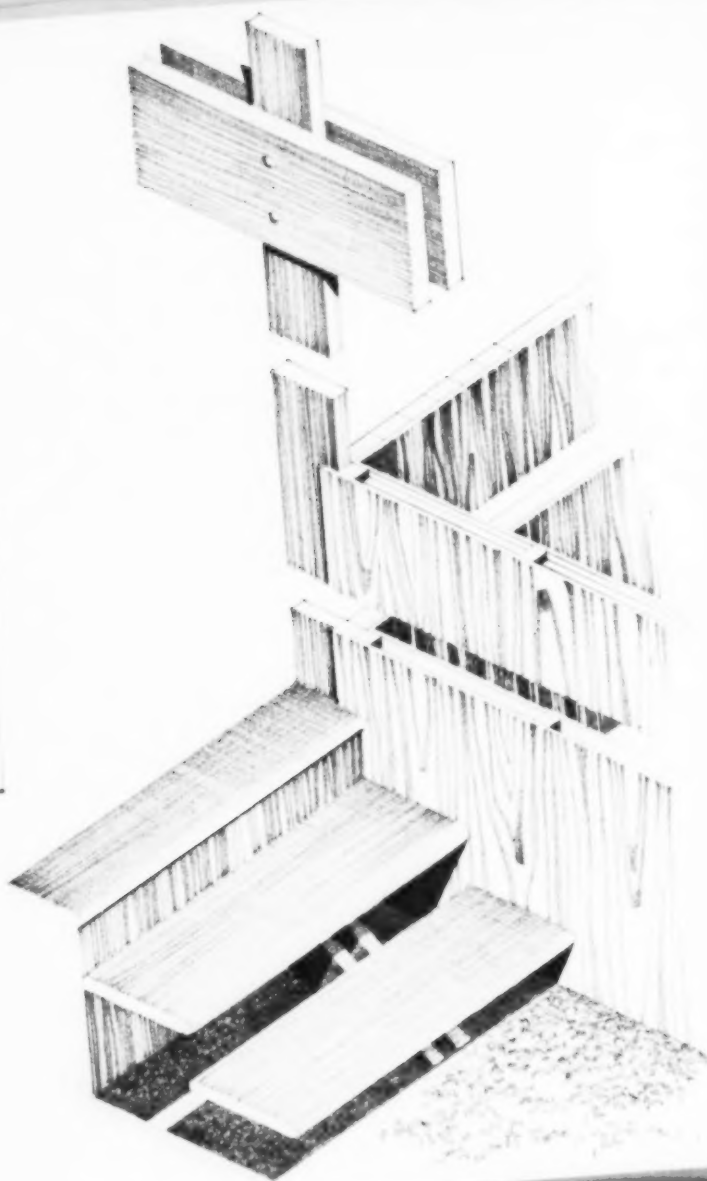
typical
columns
and
corrises



Weyerhaeuser Company
Lumber and Plywood Division



section
thru
stairs



To assure exceptionally fine structures, specify these and other Weyerhaeuser 4-Square products:

- Kiln-Dried framing and structural members
- Kiln-Dried finish lumber of all kinds
- DRI-SHIELD chemically treated siding in Western Red Cedar and Hemlock
- Pre-primed bevel siding in Western Red Cedar and Hemlock
- Douglas Fir plywood of all grades, and WSP sheathing
- NU-LOC "made-to-measure" lumber (end and edge glued)

For a reprint of this sketch book and more detailed information on these quality products write Department B-62, Tacoma, Washington



Weyerhaeuser Company
Lumber and Plywood Division

Calendar

March 1-2: Reynolds Award Jury, the Octagon, Washington, DC

March 8-14: AIA Committee on Schools and Educational Facilities, Coronado Hotel, St. Louis, Mo.

March 20: "The Next Phase in Architecture" program series discusses "To Build A Future Worthy of the Past." Participants include Dr Grayson Kirk, Dean Charles R. Colbert, Professor Henry-Russell Hitchcock, Columbia University School of Architecture, New York City. (See "News")

April 24-28: AIA Annual Convention, Philadelphia, Pa.

April 18-20: 1961 Annual Conference on Church Architecture sponsored jointly by the Church Architectural Guild of America and the Department of Church Building of the National Council of Churches of Christ in America, Penn-Sheraton Hotel, Pittsburgh, Pa.

May 16-18: BRI Spring Conferences, Shoreham Hotel, Washington, DC.

May 17-21: 54th Annual Assembly, Royal Architectural Institute of Canada, Chateau Frontenac Hotel, Quebec City

June 6-16: AIA-ASCA Seminar, Cranbrook Academy, Bloomfield Hills, Michigan. For information write Harold Bush-Brown, Chairman, 521 18th Street, NW, Washington, DC.

July 3-7: Sixth Congress of the International Union of Architects, London. (For information write Royal Institute of British Architects, 66 Portland Place, London W. 1, England)

July 22-August 25: 12th Annual Architecture Workshop of the School of Architecture, University of Texas, in conjunction with the Instituto Tecnológico de Monterrey, to be held in Monterrey, Mexico. For full particulars, write Professor Hugh L. McMath, University of Texas, Austin, Texas.

October 12-16: Annual Conference, National Trust for Historic Preservation, Waldorf-Astoria Hotel, New York City.

Necrology

According to notices received at the Octagon between December 23, 1960 and January 19, 1961:

ALBRECHT, HERMAN J., Massillon, Ohio

BRADLEY, ROBERT W., Sarasota, Fla.

BROCK, WILLIAM B., Lexington, Ky.

CRAFT, ALTON LEE, New York, NY

FASTH, SWAN B., Minneapolis, Minn.

FELLGRAFF, LOUIS F., Ridgefield Park, NJ

IRBY, BENJAMIN E., Beaumont, Texas

KIDD, WILLIAM A., Buffalo, NY

KITZLER, SIDNEY H., Brooklyn, NY

KNIGHT, EDMUND J., South Bend, Ind.

LAZ, WILLIAM J., Aurora, Ill.

LOVELACE, CURTIS M., FAIA, Bethlehem, Pa.

MANN, WILLIAM C., Memphis, Tenn.


PEETE, CHARLES S., Memphis, Tenn.

PROUT, EARLE F., Providence, RI

STERN, PHILIP N., Fredericksburg, Va.

WATSON, LOYALL F., Los Angeles, Calif.

PROFESSIONAL LIABILITY INSURANCE for ARCHITECTS



This is the program developed in cooperation with the A.I.A.
Committee on Professional Insurance and commended by the
Board of Directors of the American Institute of Architects.

underwritten and administered by
VICTOR O. SCHINNERER & COMPANY, INC.
in the CONTINENTAL CASUALTY COMPANY.



**DESIGN FOR
PROTECTION**

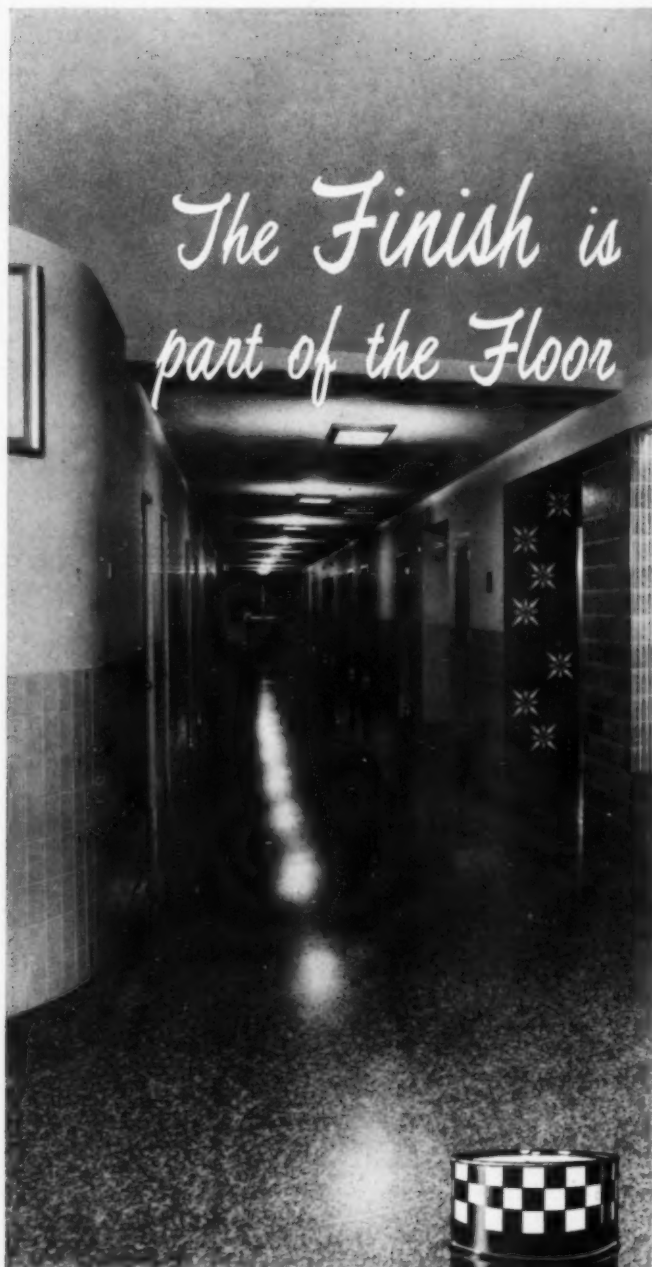
brochure available



VICTOR O. SCHINNERER & COMPANY, INC.

Professional Liability Specialists for Architects and Engineers
1131 Investment Building, Washington 5, D.C.

*The Finish is
part of the Floor*



ON TERRAZZO • WOOD • ASPHALT
RUBBER • VINYL • CONCRETE
OR GYMNASIUM—



You'll Finish Ahead with
HILLYARD

BRANCHES AND WAREHOUSES IN PRINCIPAL CITIES

San Jose, Calif. ST. JOSEPH, MISSOURI Passaic, N.J.

Take Terrazzo, for instance. You wouldn't dream of specifying this floor without detailing proper curing, final cleaning, sealing and finishing. Naturally you follow the recommendations of the National Terrazzo and Mosaic Association.

Compare Hillyard products with these recommendations*. You'll find these specialized products are formulated to form a natural partnership with the terrazzo floor.

While N.T.M.A. grants no approvals, contractor member firms widely approve and use the following terrazzo treatments.

Recommended: Use a liquid resin base membrane coating for proper curing immediately after the Terrazzo is poured.

Hillyard CEM-SEAL seals original moisture in new terrazzo's concrete matrix for complete cure and a harder, denser, longer-wearing floor.

Recommended: "Fill the original pores . . . Terrazzo is benefited by a penetrating (non-varnish) seal."

Hillyard SUPER ONEX SEAL® protective seal for terrazzo gives a color-bright surface needing no further finish. UL listed, non-slip.

Recommended: "Use a neutral liquid cleaner as recommended by member firms of the N.T.M.A."

Hillyard SUPER SHINE-ALL® is a neutral chemical liquid cleaner that thoroughly cleans and brightens without harm to terrazzo or its matrix. UL listed, non-slip.

*"Terrazzo Maintenance", pub. by N.T.M.A., Wash., D. C. NTMA Flash, July 17, 1959.

Let the Hillyard "Maintaineer®" recommend treatments that meet flooring manufacturer or association specifications, give you professional "Job Captain" service. He's

"On Your Staff, Not Your Payroll"
Since 1907



Write for FREE Hillyard A.I.A. Files. Practical treating guides, one for each type of flooring.



New Corporate Members

Elected January 1, 1961

Agusta, Philip P.
Queens Chapter

Baker, Robert S.
New Jersey Chapter

Banton, Donald Wesley
Buffalo-Western New York Chapter

Brockner, Bodo A.
Western Michigan Chapter

Cranmer, William Clifford
New Jersey Chapter

Ehrenkrantz, Ezra David
East Bay Chapter

Eisenberg, Herbert William
Massachusetts Chapter

Estebo, William Julius
St Paul Chapter

Fey, Earl Albert
St Louis Chapter

Heimberger, Carl
Queens Chapter

Hertz, Mogens Martin
Buffalo-Western New York Chapter

Heym, Nancy Porter
Baton Rouge Chapter

Hill, Cal Dean, Jr
Houston Chapter

Hohlaus, Lawrence Mathew
El Paso Chapter

Holloway, Louis C., Jr
Jacksonville Chapter

Jenkins, Willie Edward
North Carolina Chapter

Johnson, Robert Swan
North Carolina Chapter

Jones, William Earl, III
North Carolina Chapter

Kendrick, Claude James, III
Northwest Florida Chapter

Lewis, Vernon Edward
North Carolina Chapter

Lundh, Arthur
Northern Illinois Chapter

Olgyay, Victor
New Jersey Chapter

Provost, Paul Edouard
Massachusetts Chapter

Raport, Lucille Bryant*
Southern California Chapter

Richardson, William Alan, Jr
San Diego Chapter

Sappenfield, Charles M.
North Carolina Chapter

Schafer, Curtis Clingan
Central Arizona Chapter

Schwartz, Robert Earl
Saginaw Valley Chapter

Schwartz, Raymond F.
Brooklyn Chapter

Sigurdson, John T.
San Diego Chapter

Smith, Howard Heuer
Massachusetts Chapter

Young, Edmund Richard, III
Oklahoma Chapter

Zinter, Robert Lincoln
Buffalo-Western New York Chapter

Elected January 15, 1961

Allen, Joan deRis
New York Chapter

Andersen, William Charles
New York Chapter

Coll, Nestor E. Acevedo
New York Chapter

Colston, Thomas J.
Brooklyn Chapter

Coogan, Charles Halpin
East Bay Chapter

Cowling, Robert
Kansas City Chapter

Diebel, Frederic Duane
Cincinnati Chapter

Feldman, Leonard
New York Chapter

Fisher-Smith, John
Northern California Chapter

Folker, Dean Lanphere
Northern California Chapter

Fountain, John Swing
New York Chapter

Frizzell, William Raymond
Florida Central Chapter

Gallier, Roger Eugene
Connecticut Chapter

Garland, Robert, Jr
Santa Barbara Chapter

Gromme, Carl Frederick
Northern California Chapter

Hardwick, William Charles, Jr
South Florida Chapter

Heinzman, William George
Colorado Chapter

Holland, John Edward
Eastern Ohio Chapter

Horowitz, Rudolph
New York Chapter

Hiller, Seth
New York Chapter

Himes, Richard Scholl
Central Florida Chapter

Hukill, William V., Jr
Iowa Chapter

Inan, Michael Mehmet
Coast Valleys Chapter

Irrera, Raymond Joseph
Queens Chapter

Knowles, Edward F.
New York Chapter

Lamb, Jack I.*
Detroit Chapter

Leedy, Gene Robert
Central Florida Chapter

Machlouzarides, George C.
New York Chapter

Meadows, Jack Ronald
San Diego Chapter

Oppenheimer, Herbert Brand
New York Chapter

Orr, Donald Fraser
Central Florida Chapter

Palmieri, Paul
New York Chapter

Press, Robert
New York Chapter

Ronsheim, Howard Myron
Cincinnati Chapter

Rudi, Norman Herbert
Iowa Chapter

Savin, Joseph F.
Detroit Chapter

Schenck, Gordon Lockwood
New York Chapter

Seidel, Frederick Peter
Wisconsin Chapter

Shope, Richard Allan
Connecticut Chapter

Smith, Delbert Ray
Memphis Chapter

Stevenson, John Charles, Jr
San Diego Chapter

Tessler, Herbert A.
New York Chapter

Turkel, Norbert N.
New York Chapter

Vernier, Harvey Deward
Spokane Chapter

Warrington, Herbert David
New York Chapter

Warterfield, Charles Wesley, Jr
Middle Tennessee Chapter

Westberg, Gene G.
Oregon Chapter

Wohlberg, J. Arthur
Central Florida Chapter

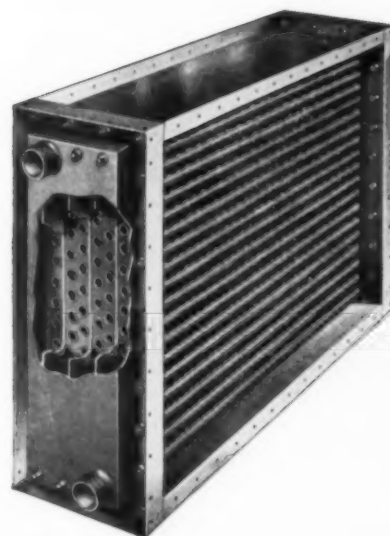
Yost, Karl Zane
Connecticut Chapter

Zaik, Saul
Oregon Chapter

*Readmission

INDEX TO ADVERTISERS

Aerofin Corporation	133
Richards & Weiss, Inc	
Acme Metal Molding Company	5
Paul Wilson & Associates	
Air Conditioning & Refrigeration Institute	26
Henry J. Kaufman & Associates	
American Art Metals Company	121
Lowe & Stevens	
American Gas Association	18
Ketchum, MacLeod & Grove	
Armstrong Cork Company	
Acoustical Division	8-9
Ogilvy, Benson & Mather Inc	
Azrock Floor Products Division	
Uvalde Rock Asphalt Co	2nd Cover
Glenn Advertising, Inc	
Blumcraft of Pittsburgh	7
Colonna and Company of Colorado	14
Taube-Violante, Inc	
Dur-O-Wal	3rd Cover
Roche, Rickerd & Cleary, Inc	
Ellison Bronze Company	19
Griffith & Rowland	
Facing Tile Institute	21
Henry J. Kaufman & Associates	
The Formica Corporation	27
Perry-Brown, Inc	
Grant Pulley & Hardware Corp	23
Bernard Cooper Advertising	
General Bronze Corporation	124
Widrick & Miller Inc	
Hillyard Chemical Company	131
Fardon Advertising, Inc	
Hope's Windows, Inc	28
The Moss-Chase Company	
K-Lath Corporation	13
R. W. Webster	
LCN Door Closers, Inc	122-123
D. K. Morrison Advertising	
Minneapolis-Honeywell Regulator Co	24
Foot, Cone & Belding	
Monarch Metal Weatherstrip Corporation	25
Charles W. Bolan, Inc	
Pittsburgh Plate Glass Company	2
Batten, Barton, Durstine & Osborn, Inc	
Precision Parts Corporation	16
Culbertson Advertising	
John A. Roebeling & Sons	10
Hazard Advertising Company	
The Ruberoid Company	11
Kastor Hilton Chesley Clifford & Atherton Inc	
Victor O. Schinnerer & Company, Inc	130
Sylvania Electric Products, Inc	20
Sullivan Advertising Agency	
Trinity White Cement Company	15
Harris & Wilson, Inc	
Vermont Marble Company	1
Grant Advertising Agency	
Henry Weis Manufacturing Co	17
Ash Advertising	
West Coast Lumbermen's Association	134-135
Cole & Weber, Inc	
Weyerhaeuser Company	125-126
Cole & Weber, Inc	127-128



AEROFIN

TYPE R REMOVABLE HEADER WATER COILS

- Complete Drainability
- Easily Cleaned
- High Heat Transfer

Completely drainable and easily cleaned, Aerofin Type "R" coils are specially designed for installations where frequent mechanical cleaning of the inside of the tubes is required.

The use of $\frac{3}{4}$ " O.D. tubes permits the coil to drain completely through the water and drain connections and, in installations where sediment is a problem, the coil can be pitched in either direction. The simple removal of a single gasketed plate at each end of the coil exposes every tube, and makes thorough cleaning possible from either end.

The finned tubes are staggered in the direction of air flow, resulting in maximum heat transfer. Casings are standardized for easy installation. Write for Bulletin No. R-50.

AEROFIN

CORPORATION

101 Greenway Ave., Syracuse 3, N.Y.

Aerofin is sold only by manufacturers of fan system apparatus. List on request.

MODERN





DESIGN

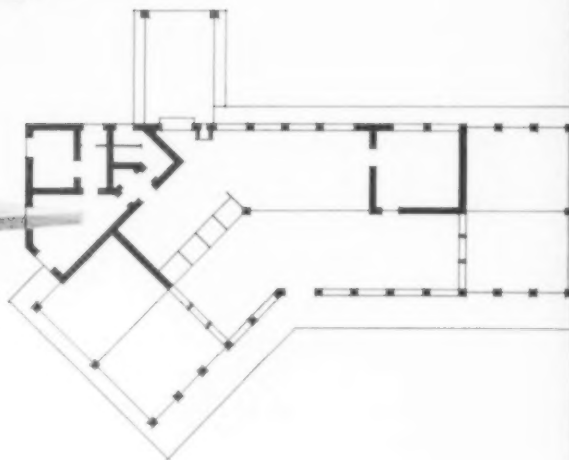
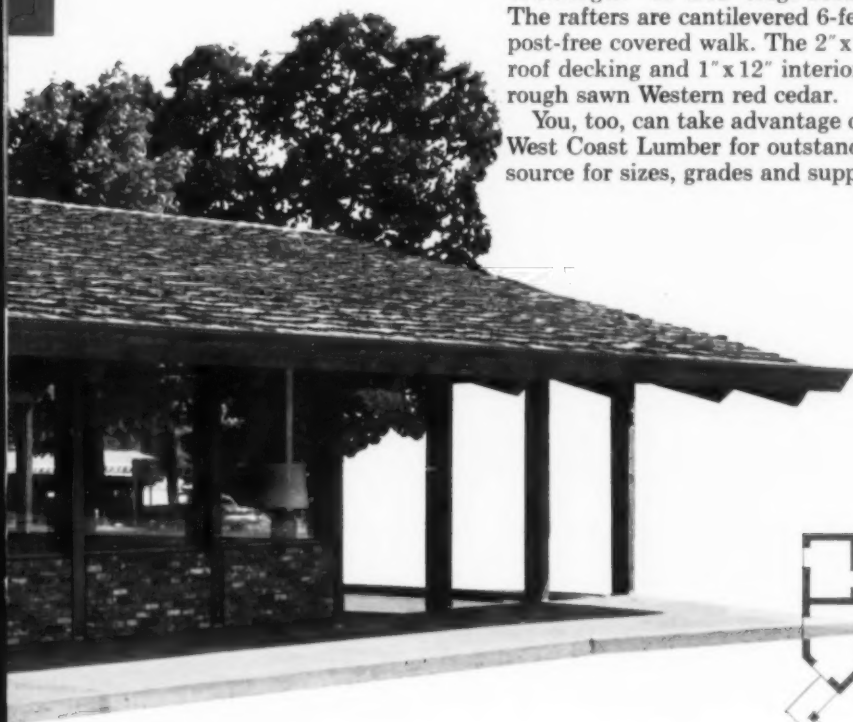
USES WEST COAST LUMBER

WEST COAST DOUGLAS FIR • WEST COAST HEMLOCK •
WESTERN RED CEDAR • SITKA SPRUCE • WHITE FIR

The friendly appeal and air of hospitality created through the use of West Coast Lumber readily adapts this bank building to its suburban location. A rustic, rough sawn texture in timbers and sidewall paneling brings an atmosphere of strength, providing a comforting feeling of security for bank customers. Among the design objectives was expandability, answered perfectly here by completing a full-size roof structure, then enclosing only a center section. The covered areas enhance the appearance and lengthen the building line and may be enclosed at any time at minimum cost.

The West Coast Douglas fir timbers add visually to the impression of strength — 10" x 12" ridge beams, 6" x 12" rafters and 8" x 12" plates. The rafters are cantilevered 6-feet beyond the wall to support a post-free covered walk. The 2" x 6" tongue and groove roof decking and 1" x 12" interior and exterior wall paneling is rough sawn Western red cedar.

You, too, can take advantage of the design flexibility provided by West Coast Lumber for outstanding building. Your local information source for sizes, grades and supply is your closest lumber dealer.



Architects: Logan & Murtaugh, A.I.A.

OAK GROVE BRANCH
FIRST STATE BANK
OAK GROVE, OREGON

For technical West Coast Lumber information, write:

WEST COAST LUMBERMEN'S ASSOCIATION

1410 S. W. MORRISON STREET, PORTLAND 5, OREGON

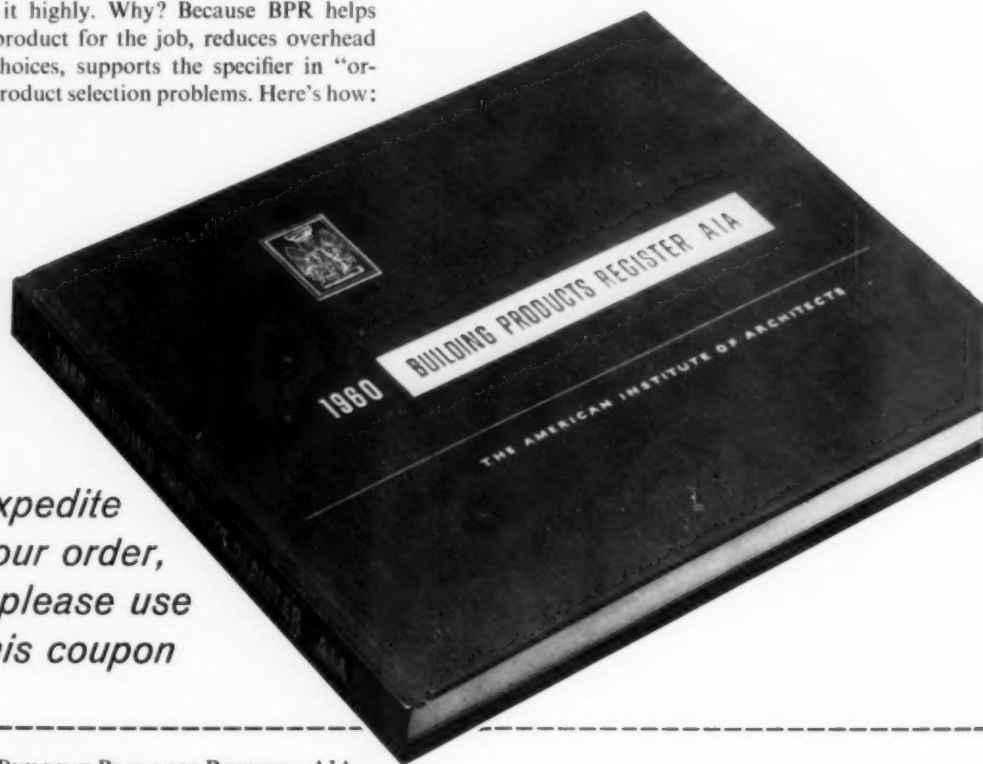
How much is product pre-selection costing you in time and dollars?

Much more, surely, than the \$25 cost of the *AIA Building Products Register*—the new, comprehensive reference to the product data you need, in easy-to-use format.

2,000 subscribers are already using this new tool, the result of a 10 years' professional study by practicing architects. Leading editors and building industry authorities have praised it highly. Why? Because BPR helps choose the right product for the job, reduces overhead in making such choices, supports the specifier in "or-equal" and other product selection problems. Here's how:

- BPR provides physical characteristics and comparative performance criteria for 1,300 products, divided into 18 major categories.

- BPR is the only source of professional digests of 700 technical standards and specifications frequently needed by designers and specifiers.



*to expedite
your order,
please use
this coupon*



BUILDING PRODUCTS REGISTER, AIA
1735 New York Avenue, N.W.
Washington 6, D.C.

☐ Please send me ___ copy(ies) of the Building Products Register at \$25 each. Check enclosed.

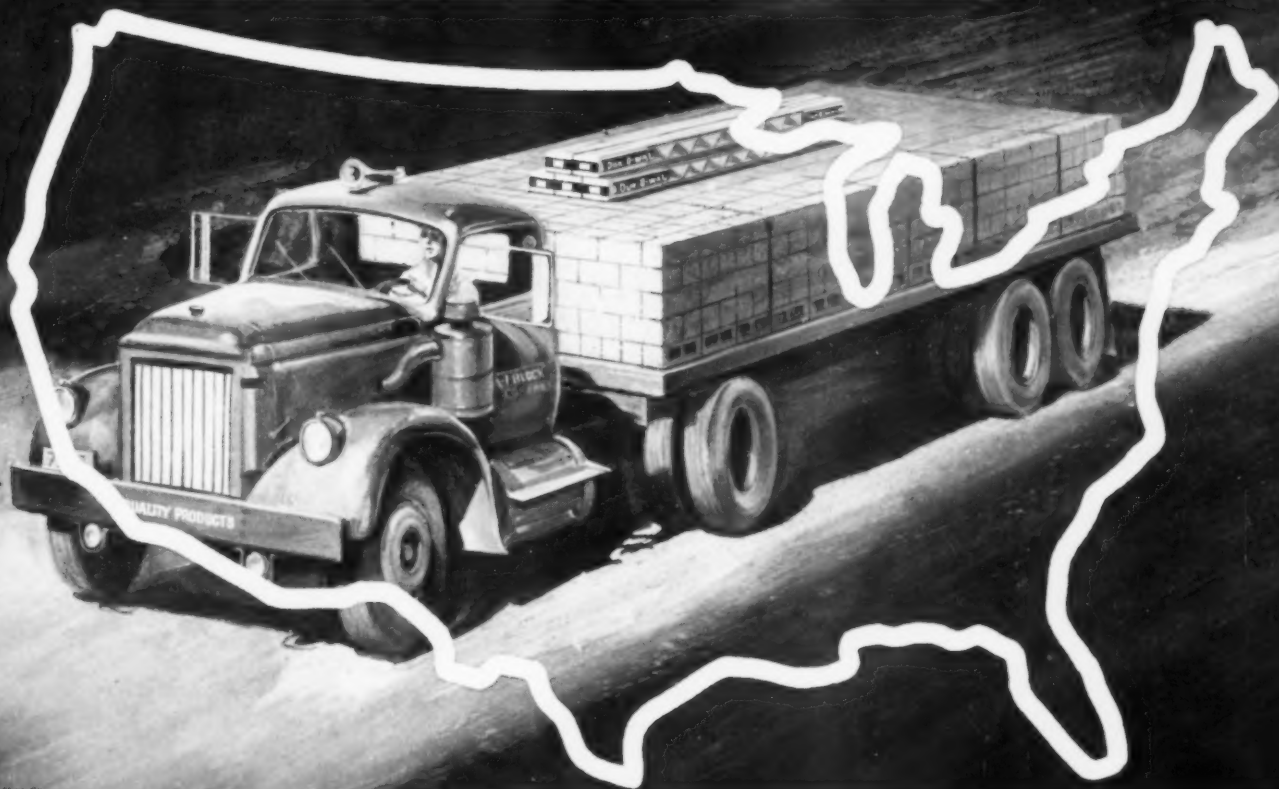
☐ Please send me your descriptive brochure without charge.

Name (please print)

Street

City and State

AMERICA'S MOST WIDELY USED, WIDELY DISTRIBUTED MASONRY WALL REINFORCEMENT



Wherever you build with block Dur-o-wal is available

Fancy claims aside, this is the significant fact about Dur-o-wal: It is more widely wanted than any other type of masonry wall reinforcement.

Consequently, Dur-o-wal is more widely distributed—the *only* nationally distributed brand. Eight strategically located Dur-o-wal factories serve more than 8000 dealers who in turn serve every part of the United States. Wherever you build a ma-

sonry wall, you can get Dur-o-wal!

All this, of course, because Dur-o-wal—with its trussed design, butt-welded construction, scientifically deformed rods—obviously does the job. Standard Dur-o-wal used every second course adds 71 per cent flexural strength to a masonry wall. Get test facts from any of the Dur-o-wal locations below. See us in Sweet's Catalog.



Two engineered products that meet a need. Dur-o-wal reinforcement, shown above, and Rapid Control Joint, below. Weatherproof neoprene flanges on the latter flex with the joint, simplify the caulking problem.

DUR-O-WAL®

Masonry Wall Reinforcement and Rapid Control Joints

RIGID BACKBONE OF STEEL FOR EVERY MASONRY WALL

DUR-O-WAL MANUFACTURING PLANTS

- Dur-o-wal Div., Cedar Rapids Block Co., CEDAR RAPIDS, IA.
- Dur-o-wal Div., Ill., 260 S. Highland Ave., AURORA, ILL.
- Dur-o-wal Prod., Inc., Box 628, SYRACUSE, N. Y.
- Dur-o-wal Prod. of Ala., Inc., Box 5446, BIRMINGHAM, ALA.
- Dur-o-wal Div., Frontier Mfg. Co., Box 49, PHOENIX, ARIZ.
- Dur-o-wal of Colorado, 29th and Court St., PUEBLO, COLO.
- Dur-o-wal Prod., Inc., 4500 E. Lombard St., BALTIMORE, MD.
- Dur-o-wal Inc., 1678 Norwood Ave., TOLEDO, OHIO
- Dur-o-wal Ltd., 352 Mac Nab St. North, Postal Station B, HAMILTON, ONTARIO, CANADA

